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The production of "The Death and Life of Sneaky Fitch".

Joseph S. Anderson

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THE UNIVERSITY OF NEBRASKA
AT OMAHA

THE PRODUCTION OF
THE DEATH AND LIFE OF SNEAKY FITCH

Submitted by Joseph S. Anderson

in Partial Fulfillment of the
Master of Arts Degree

Final Projects, Dramatic Arts

Dr. Julia Curtis
Dr. Clyde Bassett

April 7, 1980

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OPTION II PROJECT PROPOSAL

For my Option II project, I propose to design and direct a Blair High School production of The Death and Life of Sneaky Fitch, by James L. Rosenberg (Dramatists Play Service, Inc.). Using highschool students as actors and workers, the production will be presented November 8, 9, 10, 1979 at the Blair High School theatre.

Since my career choice is in educational theatre it is fitting that this project deal with high school students. Several considerations were made when choosing this play. Because I plan to fit my project into the drama program of Blair High School, my first consideration had to be for the people I am to work with. Since the major fall productions of the past two years have been heavy dramas, the students need to be exposed to a lighter farcical type of theatre; Sneaky Fitch fits such a category. The play chosen should also fit the abilities and capabilities of those students involved. With the graduation of several of our "more industrious" theatre students, the burden of leadership will fall on younger, less experienced students for this year's productions. Sneaky Fitch will provide the right amount of experience needed for these younger actors. The script provides the actors with the opportunity to work together in an ensemble with many good "stock character" types, but also leaves room for extras to be added to the cast. While one does not want to add actors to a cast just to add numbers, the size of the cast is a major concern of high school theatre. A show which has too small of a cast will not provide enough students the opportunity of what might be their first acting experience.

Cost is another major factor in choosing a play. Since the Blair High School Drama account has had a deficit for the last two years due to rising costs in materials, a show is needed that will not cost a large amount. With the cost of wigs and materials needed for a Restoration play, that option was quickly eliminated. I believe we can do The Death and Life of Sneaky Fitch with a minimum strain on our account.

Mr. Rosenberg labels this play as a farcical tragedy in three acts. It is the type of show which is designed to make the audience laugh on one hand, but stop and think on the other. The situation which occurs at Gopher Gulch is farcical and ridiculous but the point of human nature which is made is not. Sneaky Fitch does have an important message to be said. It is this paradoxical quality of the play which I wish to pursue. The ridiculous aspects of the play, the caricatures of the old West town and the character types distorted to grotesque imitation create a burlesque image of the western heritage portrayed on TV and in the old movies. Gopher Gulch is the epitome of the western town with fake store fronts and a swingin'-door saloon. The bad guys are terrible and the good guys are instantly recognizable. Everything lives up to the "code of the West."

If such a student or students can be found, I plan to provide transitions from scene to scene and comments on the action with the use of a singer or singers playing a guitar or banjo.

Mr. Rosenberg uses this character as a chorus very much as in the tradition of the Greeks, but this too should be distorted somewhat.

In keeping with the paradox, I want the audience to become involved with the action of the play, but always reminded that they are watching a story being told on stage. Thus when Sneaky makes his discovery about life, the audience may realize that it isn't Sneaky who the playwright wants to understand the point, but the audience itself.

The limitations imposed upon this project, as earlier detailed, lie with the theatre group, the production costs and the theatre used. Rehearsals should be completed in six weeks with auditions being held the last week in September and ending with performance on November 8, 9, 10. The design for the production should be completed before rehearsals begin, keeping in mind that minor changes may have to be made as the production progresses. The space limitations would be those of the Blair High School auditorium and stage. This is a 612-seat auditorium with a proscenium stage that has a 47 feet wide by 16 feet high opening with a depth of 27 feet behind the curtain line and eight feet of apron. While a good collection of scenic materials are already in stock, there is a limited amount of lighting equipment.

James L. Rosenberg is Professor of Dramatic Literature at the Carnegie Institute of Technology. He has published a volume of poetry, a verse translation of Sir Gawain and the Green Knight, translations of plays by Moliere, Max Frisch, Gunter Grass, and Tankred Dorst, and various critical essays. He has also edited, with Robert Corrigan, The Art of the Theatre and The Context and Craft of Drama.

SCRIPT ANALYSIS

Francis Hodge, in his book Play Directing, Analysis, Communication and Style, outlines seven major areas of consideration when analyzing a script: (1) given circumstances; (2) dialogue; (3) dramatic action; (4) character; (5) idea; (6) tempos; and (7) moods. Using these seven areas as a guide to our study of The Death and Life of Sneaky Fitch we will first define what is meant by each of these, and then apply them to the script.

The given circumstances of the play concerns all the material in the script which defines the environment in which the action takes place. This includes the environmental facts like time, place, etc; the preliminary action; and the polar attitudes, or points of view held by the characters.

As the Singer explains in his opening statements, Sneaky Fitch takes place in "Gopher Gulch, Out West....the Out West of folklore and fiction." It is the epitome of the old wild West of tv or the old movies. It is the colorful town that we, who have never lived during that time or in that location, would expect it to be. Rosenberg tells us from the outset that this is a parody and a farce. He does not attempt, as do many current screenwriters and authors, to recapture the "real" West. To tell his story, for that is what it is, he doesn't want a real world to show us. He wants us to make the connection between the unreal world of Gopher Gulch and the real world of our everyday life.

Gopher Gulch then is a cardboard cut out of the main street of a typical western town, complete with the false store fronts and board sidewalk. Every good western town has at least one saloon (the Red Dog Saloon), a bank (Gopher Gulch First National Bank), a jail, and other assorted shops (a general store and a dress shop). Other "Western" details are also present, such as hitching rails, water trough, cactus or tumble weeds. The weather is not important but one would expect to see the warm dry climate of the Southwest.

When does Sneaky Fitch take place? "Long ago, last year." That is, the setting would seem to depict the 1880's or 90's but what happens could happen anytime. Rosenberg chooses the "Old West"

setting perhaps because the "real" world is removed from this mythical environment. He could have as easily used a Dogpatch, Arkansas hilltown, or a Podunk Center, Iowa corn town, or a Silver City, Colorado mining camp, or even a River City, Nebraska cowtown. But tv and the movies have made all the Gopher Gulches of the Old West vivid in our imaginations; the playwright needs only to remind us of that place.

The economic conditions of the people of Gopher Gulch are stable at the outset of the play. There are no financial tycoons but just good, average townfolk who try to go about the business of life in an average sort of way. The only exception to this normal, average citizenry, "the one corrupting bit of reality breaking in on this bright world of beautiful unreality" is Sneaky Fitch. Sneaky Fitch appears to not care about much of anything, much less money. He is worse than the town bum and he only lives from drink to drink. That is, he does so until he thinks he has a reason for having respectability.

The social situation in Gopher Gulch is very much stereotyped. Each citizen has his social niche in this mythical town. In Gopher Gulch we see a typical town sheriff, a preacher, saloon girls, a doctor, a gunfighter, and an undertaker. Each performs his character's duties until Sneaky upsets the balance of things. Even the wives of the reverend and the undertaker are the busybodies they should be.

The political environment for Sneaky Fitch is not important and it will suffice to say that Gopher Gulch has the typical western town form of government. The sheriff is charged to uphold the law, but the gunfighter actually controls the situation. This is made evident as Sneaky takes over the town as an immortal gunfighter.

Overriding any political or social environment in Gopher Gulch is the "Code of the West." (hum) God may be represented in the form of the good Reverend Blackwood, but it is the unwritten code which governs the actions and morality of its good (and bad) citizens. It is ok to shoot Sneaky to get rid of him as long as you don't shoot him in the back; and a man must answer if he's challenged to a draw.

The previous or preliminary action defines the situation prior to the initial incident which actually begins the story. In The

Death and Life of Sneaky Fitch the situation is this: in the quaint little town of Gopher Gulch there exists a small number of good, average citizens and one skinny, scrawny varmint named Sneaky Fitch. Sneaky is always drunk, dirty, unshaven, and unwanted. He is considered worse than the town bum by all of its citizens. Everyone wants to rid Gopher Gulch of his menace. They have tried everything they could think of, even going to the point of challenging him to a draw. Everyday Rackham draws on some cowboy and thus controls the population, but he can't draw on Sneaky who refuses to face him. To draw on someone who will not fight would be against the Code of the West (hum). It isn't until Sneaky gets sick and near death that the townspeople see the possibility of his demise.

Everything changes when Sneaky and the rest of the townspeople think he has died and come back to life. From this point on Gopher Gulch is no longer the quiet little town.

The polar attitudes of the characters can be defined as the point of view or specific attitude each character has toward the environment in which he lives. In Sneaky Fitch, while each represents a different nitch in the social structure, most of the characters can be treated as one. The townspeople see Gopher Gulch as a good place to live except for the presence of Sneaky Fitch. They do not really express their viewpoints of oneanother but act as a unified group. They do, however, as a group change their viewpoint when Sneaky proceeds to take over the town. All are then intimidated by their fear of Sneaky, or rather, their fear of the unknown.

Sneaky on the other hand goes through several changes of attitude. At the beginning, Sneaky seems to accept his station in life. He merely exists, and would exist wherever he is, even in Gopher Gulch. His only concern seems to be staying alive. When he thinks he has died and come back to life, his attitude toward Gopher Gulch changes. Now he sees the town as his town; he has a reason for living. He feels the tinge of power. For awhile he changes places with Rackham, the gunfighter. However, he changes his attitude again when he realizes that that kind of power does not bring happiness. At this point Sneaky wants to be accepted by the townspeople. He sees Gopher Gulch as a home.

Thus it can be said that the given circumstances for Sneaky Fitch revolve around Gopher Gulch, the mythical town from the Old West.

Dialogue, besides being the conversation between the characters in a play, is the vehicle of dramatic action. It is the dialogue which contains the basis for the action between the characters.

The dialogue Mr. Rosenberg chose for The Death and Life of Sneaky Fitch establishes the farcical flavor of the Old West as well as reinforces the nature of each character. Many words or phrases relate directly to the characters of the townfolk. The name "Sneaky Fitch" not only fits his character, but the sound of it suggests the short, skinny, scrawny, spit of a man who drinks too much and is always dirty. The names of the other characters suggest character types as well: "Rackham," the sound reminds us of a gunshot; "Mervyn Vale," sounds like a restful cemetery; "Maroon," sounds like a sexy saloon girl; "Sheriff Jack Oglesby" sounds like he could be manipulated; the "Doc" of Doc Birch indicates a somewhat less than professional character; and of course the name of "Reverend Blackwood" tells us of his inner thoughts.

Rosenberg chooses several words and phrases which take us out West, such as: "yellow-bellied, lily-livered, crawling skunk," and "Gopher Gulch," or "the skulking varmint" and "you're darn tootin'." But yet Rosenberg also reminds us that Gopher Gulch isn't really an Old West town but "our" town, now, when he uses such ideas as: "the chamber of commerce" and "tourist trade."

One phrase which is repeated throughout the play which underscores the play's idea is "the Code of the West." Rosenberg wants us to realize just how ridiculous our codes can be. The way in which it is included in the script seems to ask us to set the phrase aside and underscore it in some way. He suggests that this could be done with hats off and bowed heads.

The images created in the dialogue of Sneaky Fitch revolve around the old West town of make believe. Gopher Gulch never existed but Rosenberg wants us to telescope all the old western tv shows and movies we have seen into one compact parody. He accomplishes this goal.

While on first reading the dialogue of the Singer seems somewhat wordy, it really isn't, since the playwright wants to present a narrative story, a myth. The Singer sets up the scene for us, the characters present it, and then he comments on it. The actual dialogue of the characters is very economical in its presentation of the idea. It does not really allow for a great variation in the acting of each character, since each is a caricature of that type. Therefore, the subtext is also somewhat limited and all relates to those caricatures.

Rosenberg uses repetition as a device for reinforcing the ridiculous parody, but it also points to the basic message of being true to yourself. Each act begins with a song, followed by a gunfight. Then, following comments by the Singer, we have advancement of the action through scenes with Sneaky alternating with scenes in which the townspeople discuss what to do about Sneaky. Acts I and III end with similar funeral scenes and Act II ends with a prayer meeting. Each act, while structurally similar, progresses to the ridiculous so that the audience should realize that Rosenberg wants them to think about and review their own lives.

Dramatic action is the clash of forces in the play--the conflict which must be resolved between those forces. In The Death and Life of Sneaky Fitch this dramatic action is rather simple and straightforward. Rosenberg uses the Singer to set up the scene before the characters present it for the audience. The plot is singularly simple, that of who should control the town. But the conflict is of a dual nature; Sneaky is in conflict with the other townspeople for control of the town, but he is also in conflict with himself as he struggles to gain peace of mind.

As earlier suggested, the action in Sneaky Fitch is a caricature of the Old West. The farcical devices used tend to emphasize this caricature or parody. Basically the action is this: as the play opens the townspeople are in control but Sneaky Fitch is spoiling their peaceful town. Unable to rid themselves of this corrupting problem, the town is at a loss until they think Sneaky has died. A reversal takes place as Sneaky appears to have come back to life. During Act II we see Sneaky expand his control over the town and its citizens until he has everything. In Act III the townspeople

plot to regain control while Sneaky learns of his true fate. He also resolves his internal conflict as he realizes that power also brings loneliness. Just as Sneaky learns of his mortality and has a way out of his internal dilemma, the town turns on him and he dies. The townspeople then return to their normal state of affairs, having gained nothing from Sneaky's discovery.

Character has been defined as a summary statement of each of the characters' actions. In this analysis of The Death and Life of Sneaky Fitch the elements of desire, will, moral stance, physical attributes, and a summary list of adjectives will be considered for each of the principal characters.

Sneaky Fitch:

Desire: At first Sneaky only wants to be left alone to be able to live without a concern except for where his next drink might come from. When he thinks he is immortal he is given the opportunity to gain power and for awhile he enjoys it. But after awhile he realizes that his happiness laid in having no power or responsibility.

Will: Sneaky doesn't really have the will to do anything until he thinks he is immortal. Then his belief in himself transforms him into the dynamic gunslinger, complete with fancy clothes and a ten-gallon hat. Then he goes after the control of the town with vigor. But it isn't until he realizes what he really wants in life that he has the strength to tell the townspeople the truth.

Moral Stance: Before his transition Sneaky refuses to have a moral attitude. He thinks he doesn't need it; his attitude is live and let live. He doesn't live within the Code of the West. (hum) After his transition from mortal to immortal he thinks he is above morality. He shoots people without giving it a thought, takes money from everyone, and steals the sheriff's girl. After he realizes what he really wants in life he tries to make up for his mistakes. It is too late, he is killed, but he dies a happy and serene man. Thus Sneaky goes through a three-part change in his morality.

Physical Attributes: Sneaky's appearance also goes through a change. At the beginning of the play the Singer and other characters describe Sneaky explicitly: "short, skinny, scrawny, with a nose like an overripe tomato and whiskers like a decaying scrubbrush. Age: uncertain" (35-65. We find out later that he is somewhere over 50). His clothes are unkempt and he carries a rusty gun. He is drunk most of the time which affects his mobility, his looks and his smell. Later in Act II, after his transformation, Sneaky is clean shaven, dressed in a flamboyant "cowboy" outfit, ten-gallon hat, chaps, twin holsters, fancy boots, the works. He no longer is the town bum but becomes the town bully who walks with arrogance and confidence, and whoops and hollars.

Summary Adjectives: Act I: sneaky, lilly-livered, yellow-bellied, good-for-nothing, low-down, rotten-clean-through, miserable, cowardly, sickly. Act II: gorgeous, flamboyant, arrogant, demanding, bully, braggart, cheater, cold. Act III: alive, understanding, happy, courageous, satisfied.

Rackham:

Desire: At the beginning Rackham has what he wants, power and dominance over the rest of the town. What he says goes or he shoots you.

Will: Rackham loses his nerve, however, when he thinks he is going up against the supernatural. This changes his will to achieve his desire. It isn't until he realizes that Sneaky isn't immortal that he regains his nerve and his will to assert his dominance.

Moral Stance: Rackham seems to be rather cold hearted and able to shoot men down without thinking twice. But as with the other citizens of Gopher Gulch he lives by the Code of the West (hum). This means that there are things a person can and cannot do. You do not shoot anyone in the back, and you give him a chance to draw first. You don't steal another man's girl, etc.--the typical ideas associated with the Code.

Physical Attributes: Rackham appears to be the cold, calculating gunslinger. He is dressed in black from head to foot with silver studs decorating his vest and trousers. His hat band might be made of silver dollars and his boot tips capped in polished silver. His face reflects his nerves of steel--pointed features accented by his small black moustache on an otherwise clean-shaven face.

Summary Adjectives: Act I and II: cold, calculating, deadly greedy. Act III: humble, cowardly, submissive, afraid.

Doc Burch:

Desire: As with most of the people of Gopher Gulch, Doc Burch wants to be rid of Sneaky, but beyond that his main desire seems to be that of having an easy way to get his next meal or drink.

Will: Doc's will to attain his goals lies in his ability to talk. Doc convinces Sneaky that he is going to die and he puts him to sleep so he can steal his money and clothes. He avoids the confrontation with Sneaky by skipping town for awhile. Therefore his inner strength is weak.

Moral Stance: Outwardly, Doc lives by the Code of the West. Perhaps it is the code, or maybe it is just Doc's personal morality which allows him to steal Sneaky's money and clothes. With anyone else this act would be unforgivable, but with someone like Sneaky it doesn't matter if you take his possessions.

Physical Attributes: Doc Burch is the typical western doctor. He is more or less quiet mannered, but has a conniving look that reflects his "educated" background. He wears a frayed three-piece suit and probably wears a gold watch chain. Doc also likes to drink a little so that his appearance and walk are affected slightly and he has the warm glow of the quiet drunk.

Summary Adjectives: quaint, educated, friendly, greedy, sneaky, outwardly honest, dishonest.

Sheriff Jack Oglesby:

Desire: Sheriff Oglesby is sworn to uphold the law and his desire seems to be to make Gopher Gulch a fit and desirable place to live.

Will: Until he goes up against immortality, Sheriff Oglesby's will to keep the law is strong and he does so. But when Sneaky takes over he loses his courage and is unable to face what he thinks is the supernatural. His fear of Sneaky keeps him from being able to shoot and he is killed.

Moral Stance: Like the other citizens of Gopher Gulch, the Sheriff lives by the Code of the West (him),

Physical attributes: As the Singer describes him, the Sheriff is a "lawman with a jaw like a rock, and a brain to match." A well-meaning, decent man, Jack Oglesby is average--average height, average build, average looks, average abilities. He is capable of being sheriff but he would never face someone like Rackham because he knows he could not win.

Summary Adjectives: average, sincere, helpful, frustrated, afraid, courageous.

Maroon:

Desire: For herself Maroon desires an easy life. She easily switches from the Sheriff to Sneaky in order to be on the winning side. As a member of the community she also wishes to rid the town of Sneaky's tyranny.

Will: In order for Maroon to be able to help the town she has to have enough strength to shoot him in the back. For her personal desire of an easy life she is willing to do anything to put herself on the side of whomever is in control.

Moral Stance: Maroon is above the western moral code. Contrary to the Singer's description of having an eighteen-carat heart, Maroon is willing to dispense with the code to get her way.

Physical Attributes: A bit above the typical bar girl, Maroon is the best of the lot. She wears the typical costume of the saloon girl, with her hair done up and her makeup a bit overdone. Maroon comes across as friendly but careful with whom she associates.

Summary Adjectives: friendly, understanding, convincing, conniving, fickle.

Mervyn Vale:

Desire: Mervyn Vale, the undertaker, wants Gopher Gulch to

be a good place to live, but he also wants business.

He rejoices everytime Rackham shoots another cowboy.

Will: Although he wants to rid the town of Sneaky, he is not brave enough to do anything about it. He allows Sneaky to push him around and take over his business.

Moral Stance: Mervyn Vale lives by the code but is willing to go along with the rest to first hire Rackham to shoot Sneaky and then to allow Maroon to shoot him in the back.

Physical Attributes: Dressed in mourning black, Mervyn Vale is the Old West undertaker. He carries no gun and his suit is better cut than most.

Summary Adjectives: conscientious, meek, concerned, afraid, crooked, dishonest.

Reverend Stanley Blackwood:

Desire: A man of God, Reverend Blackwood is also a citizen of Gopher Gulch. He wants to be respected as a clergyman but he can't help but want Sneaky Fitch out of town. He is also a shrewd businessman, as he is the local banker too.

Will: Reverend Blackwood is willing to go along with the others when they plot to kill Sneaky. Therefore he is really a weak-willed person.

Moral Stance: While supposing to be a clergyman, Rev. Blackwood really lives by the Code of the West (hum).

Physical Attributes: Reverend Blackwood is tall and thin with a hawklike face, dressed in the traditional preachers garb of the 1880's. He tries to maintain his professional image.

Summary Adjectives: reverend, meek, concerned, forceful untrue.

The idea of a play is the core meaning of what it has to say. It is the sum total of what the playwright is trying to accomplish. Other terms which apply to the idea are: theme, statement, concept. Idea is the reason the playwright has for writing a play.

Mr. Rosenberg labels The Death and Life of Sneaky Fitch as a farcical tragedy in three acts. It is the type of show which is designed to make the audience laugh on one hand, but stop and think on the other. The situation which occurs at Gopher Gulch is

farcical and ridiculous, but the point of human nature which is made is not. Sneaky Fitch does have an important message to be ^{stated-communicated} (said.)

At the beginning of the play the Singer tells us that "Gopher Gulch is a myth...like the home town of your childhood....and it's peopled with all the wonderful characters out of the Myth of the West." Gopher Gulch, then, is your town and my town; it represents all communities across the country, and what happens in Gopher Gulch happens everywhere.

In Act II the Singer tells us "nothing ever changes much in Gopher Gulch...the scenery, the cast of characters--they stay the same....In a Western myth, nothing ever changes; nothing can--it's against the rules." People remain the same everywhere and tend to repeat the same mistakes.

Again in Act III the Singer emphasizes this idea when he says, "Men may change, mountains may erode, but nothing much ever really changes in the patterns and rhythms of things in a place like Gopher Gulch."

But perhaps Sneaky Fitch gets directly to the point in his dying moments when he gasps,"...it seems like I never was myself, really; I was just whatever other people seemed to think I was. If they thought I was a coward and treated me like one--why then I was scared and acted like one. But if they acted scared of me, why, all of a sudden, I was full of courage and didn't feel scared of nothing any more." [Often we take on the characteristics and personalities that others expect us to have and it isn't until times of personal crisis that we realize what our lives really are.]

The ridiculous aspects of the play, the caricatures of the old West town and the character types distorted to grotesque imitation create a burlesque image of the western heritage portrayed on tv and in the old movies. Gopher Gulch is the epitome of the western town with fake store fronts and a swinging-door saloon. The bad guys are terrible and the good guys are instantly recognizable.

Mr. Rosenberg's use of a singer to comment on the action and provide transitions from scene to scene is much like the ancient Greek chorus or the Narrator in Our Town. While the Singer serves to remind the audience that they are always watching a play, he also becomes a part of the action at times. Mr. Rosenberg seems

to say through the Singer, "this is a play, it is not real, don't believe that these characters are real people, this is just a story"--or is it? Do these characters represent real life? Mr. Rosenberg seems to want the audience to realize at the end that there was a point made and made about themselves.

Thus The Death and Life of Sneaky Fitch is a tongue-in-cheek farce on one hand and a tragedy on the other. Sneaky's death is not a tragedy, but Mr. Rosenberg seems to comment on a tragedy of human life--[people tend to become the way others want them to be instead of living their own lives.]

Tempos are the changing rates or beats of the dramatic action in a play. The tempos of the play define its rhythm or surges. The tempos of Sneaky Fitch can be observed from two levels. On one level the play can be divided into three major surges. On the other level each of these major surges can be broken down into its unit beats.

To define the first level of tempos we can say that the three major surges correspond to the three acts. If you take an overall view of how the play builds to create the mood for the audience you will note that each act becomes a bit more ridiculous and frantic. This pace is reflected in the tempos set by the Singer and the townspeople.

Act I begins with a soft, slow melody in the song "The Streets of Laredo," and builds to the joyous funeral of Sneaky Fitch. Act II begins again with a song, "The Red River Valley," sung a little stronger, followed by a repeat of the gunfight. Then Sneaky proceeds to terrorize the town through a series of confrontations which build to the defeat of Rackham.

Act III begins with the ridiculous song "Get Along Little Doggies," followed by Sneaky drawing on a cowboy. It builds to Sneaky's death and a joyous celebration. The overall tempo builds from act to act.

On the other level each unit can be defined or labeled for tempo as follows: Here the units marked at the left refer to rehearsal units, with the second unit markings referring to actual beats.

Rehearsal Units	Beat Units	Scene	Tempos
1.	1.	Song	slow, soft
	2.	Gunfight	tense and staccato, fast, stop
	3.	Exposition of town	medium, medium fast
	4.	Men discuss Sneaky	medium
2.	5.	Sneaky enters	medium, staccato
	6.	Cowboy finds Doc	medium fast, slow
3.	7.	Doc checks Sneaky	medium, slow
4.	8.	Ladies talk	medium
	9.	Sneaky's funeral	medium fast, largo, stop
5.	10.	Song	slow and soft
	11.	Gunfight	tense and staccato, fast, stop
6.	12.	Sneaky gets Maroon	medium fast
	13.	Men discuss Sneaky	medium
	14.	Card game	slow (ominous), staccato, largo
7.	15.	Ladies talk	medium
	16.	Sneaky & Maroon	slow, medium, fast
	17.	Town hires Rackham	medium
	18.	The showdown	molto, slow, stop, slow, stop slow, slow, fast
	19.	People disdain	medium fast, slow
8.	20.	Song	slow, medium, fast
	21.	Gunfight	tense and staccato, fast, stop slow
9.	22.	Sneaky talks	medium
	23.	People plot	medium, fast
10.	24.	Sneaky & Rackham talk	largo
11.	25.	Doc comes back	largo, fast, medium fast
12.	26.	Sneaky talks	medium, (tense) slow, largo, molto
13.	27.	Celebration	fast, stop, fast

The tone-goal or moods of a play are related to the feeling created for the audience. In Sneaky Fitch again there seems to be two levels of mood attempted. On a unit by unit basis the mood suggests a tongue-in-cheek farce, a light hearted spoof on the Old West. While the mood of each unit may seem to shift from serious to tense or happy all of it seems to be of a mock-serious nature.

But on another level the overall mood-goal of the play is

Parantheetically, did your prod. reflect this?

one of thoughtful consideration. Rosenberg wants us to laugh to the end where we should begin to ask ourselves questions such as: Do I live in a Gopher Gulch? Am I a Sneaky Fitch? Do I try to be what others want me to be, or am I at peace with myself? Am I one of the townspeople? With these questions in mind one begins to get a different feeling about the play. This brings us back to the title, The Death and Life of Sneaky Fitch. Symbolically one could say that Sneaky did not live until just before his death when he realized what life meant.

Thus The Death and Life of Sneaky Fitch is both a farce and a tragedy. While the elements in this play lean more toward the farce it definitely has elements of tragedy. Sneaky Fitch is not a tragic figure; he does not really cause his downfall, but the fact that the townspeople do not learn from Sneaky's lesson is tragic. They continue, as do many of us, plodding along not finding that inner peace that Sneaky talks of in his dying moments.

EDITING DECISIONS

As one reads the script for Sneaky Fitch, several editing problems arise as it is adapted for high school use. For some plays much cutting and rearranging needs to be done to make them acceptable for use with this age group. This is not the case with Sneaky Fitch. The changes made for this production pertained to the presentation of the material and not the script itself.

Very few lines had to be omitted. Those that were changed were lines which defined age or had language too strong to use. Most of these could be handled by just omitting the four-letter word. With the case of changing the line: "Some dirty son of a bitch stole my blue suit," to "Some dirty son of a polecat...." The meaning of the scene was not lost and perhaps the flavor of the Old West and Sneaky's character were improved. *yes*

One major change made in the script was to split the dialogue of the Singer between two narrators and add a guitar and a banjo to the music. This did several things: it allowed us to increase the volume and quality of the sound of the music used; it allowed us to have the visual addition of four characters instead of one; it allowed more students to get involved; and it cut down the amount of material each of the narrators were responsible for.

Another change made concerning the Singer was to increase the softly sung cowboy songs at the beginning of each act to become more or less production numbers which involved the whole cast. At the opening of Act I the townspeople are part of the silhouetted tableau. At the beginning of Act II the singers form a barber-shop quartet with the townspeople behind. Act III opens with a "rip-snortin" rendition of "Get Along, Little Dogies" with song and movement by the entire cast.

Other than these changes, the other things added or changed were interpretation changes which did not really change the presentation of the play. Mr. Rosenberg's script seems capable of standing as is and is structurally sound.

THE NEW PLAYWRIGHT AND THE AMERICAN THEATRE

In his introduction to New American Plays, Robert W. Corrigan states: "The perennial, and only consistent complaint in the theatre is 'where are the new great plays?' Each new season brings disaster, and in the spring after the winter of our discontent, our newspapers and magazines are filled with impassioned jeremiads attacking a theatre that they feel is incapable of producing new playwrights. But in truth, there are people writing plays everywhere. But if one were to add up the number of new scripts that each year are presented in the United States, the total would be well over two hundred."

Writing new plays and having them produced does not seem to make a playwright; but if not that, what then? Mr. Corrigan goes on to say that since Off-Broadway and Regional theatres are no longer considered a training ground for commercial theatre, but legitimate theatre as an end in itself; and since rising production and promotional costs have forced the professional theatres to become conservative in their play selections, using small cast, tried and proven scripts, the burden of training and experimenting must fall elsewhere. That somewhere else most naturally must be the educational theatres of our universities, colleges and high schools. More and more educational institutions are introducing programs which encourage the development of new ideas in theatre

as well as providing the traditional training and production of the classics. The Death and Life of Sneaky Fitch comes from such a situation. Written in 1962, Robert W. Corrigan included it in his two-volume collection of New American Plays.

James L. Rosenberg is Professor of Dramatic Literature at the Carnegie Institute of Technology. He has published a volume of poetry, a verse translation of "Sir Gawain and the Green Knight," translations of plays by Moliere, Max Frisch, Gunter Grass, and Tankred Dorst, and various critical essays. He has also edited with Robert Corrigan, The Art of the Theatre and The Context and Craft of Drama.

THE BLAIR HIGH SCHOOL PRODUCTION OF THE DEATH AND LIFE OF SNEAKY FITCH

AUDITION PROCEDURES AND SCHEDULING

Auditions for The Death and Life of Sneaky Fitch proceeded as other Blair High auditions have been held in the past. While the talent available was considered before the play was chosen, no precasting was done. Every precaution was taken to insure each student an equal chance to try out.

Three weeks prior to auditions eight play scripts were made available to the students through a checkout system. Each student was allowed to check out a script for one day. If he needed the script for more than a day he was allowed to keep it only if no one else requested one for that day. While this procedure may not have given a student the chance to thoroughly study the script, it did allow more students to become familiar with the show.

On the day of the audition each student trying out was given two forms to fill out. The first was an audition form which requested information pertaining to past experience, talents, and interests (see appendix for a sample form). The other form was a rehearsal conflict sheet. This was a calendar with all of the times marked on the dates of which we could possibly have rehearsals (see appendix). On this calendar the students were to indicate any times which would conflict with their other schedules. From experience one finds that with busy high school students this conflict sheet

is very necessary if one wishes to avoid major conflicts with the cast from the start.

While the students completed these two forms, a synopsis of the play as well as a short description of each of the characters was given and the procedure for auditions and rehearsals were explained for the benefit of those who had not auditioned before. At that point they were asked if they had any questions. Each was asked to pick up a copy of the Drama Department's general rules and guidelines before they left which explains in more detail what would be expected of them (see appendix).

The audition itself centered around the reading of excerpts from the play. Each student read alone, in pairs, and in a group. If the student indicated an interest in a specific part he was allowed to read for that part. While they read, each was observed for clarity of voice, volume, pronunciation and imagination. Physical characteristics were also considered as well as ability to play opposite others.

After observing their reading ability each auditionee was asked to do a pantomime related to the show. For those who could not think of their own idea, the boys were asked to mime a gunfight and the girls a dance hall girl coming out of a saloon to meet a cowboy. Imagination and ability to move and communicate nonverbally were observed.

There were four different auditions times scheduled with two afternoon and two evening sessions. After considering all applicants it seemed necessary to hold an additional tryout. Twelve students were called back. After this audition the final cast was selected.

Not all of those who tried out were cast. Twenty-one girls and fifteen boys auditioned. Of those, eleven girls and twelve boys were selected for the cast. Besides their acting ability other considerations were made. Some students were eliminated because their conflict sheets showed that they would not be able to devote enough time to rehearsals. Some were eliminated because of size and some because an older student could play the part as well as they. Even though, an attempt was made to select a cross-section

of the student body so as to give experience to some of the younger students. This helps to keep the drama program alive and builds actors for future productions.

Using the conflict sheets filled out by the students as a guide, the rehearsal schedule was made out. Perhaps the most difficult job a high school director has to do is to fit his actors into a schedule which will work for all. For blocking and working rehearsals, the schedule was set up around the individual conflicts of each student. For later rehearsals, times which conflicted for many were avoided, and for the last two weeks the students were asked to sacrifice their time for the show.

Thus the casting and scheduling of The Death and Life of Sneaky Fitch was completed.

They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves unto an unknown fear.

All's Well that Ends Well

Act II, Scene 3

Performance dates: November 8, 9, 10, 1979 8:00 p.m.

Cast: The Singers	Tom Sorensen, banjo
	Rick Bagby, voice
	Joy Flynn, guitar
	Penny Rhoades, voice
Rackham	Russ Hancock
Mervyn Vale	Paul Edens

Mrs. Vale	Kathy Herder
Maroon	Paula Chapman
Sheriff Oglesby	Tim Sully
Doc Burch	Jay Cameron
Rev. Blackwood	Jim Herder
Mrs. Blackwood	Lisa Erwin
Sneaky Fitch	Brent Frahm
Joe Carter	Dan Hunt
Bill Jackson	Martin Jipp
Bob Wilson	Bryce Hunt
Other townspeople	Scott O'Hanlon
	Sandi Sum
	Michelle Anderson
	Christie Capalite
	Kirsten Lady

EVALUATION OF EFFECTIVENESS

As stated in my project proposal, this production of The Death and Life of Sneaky Fitch was intended to fit the abilities and capabilities of the students of Blair High School. With the loss of several more experienced theatre students through graduation, the burden of leadership fell on younger, less experienced students for this production. From the standpoint of providing good experience for the students in an ensemble group, Sneaky Fitch was a success. I believe that all of the students who took part in the cast advanced in their performances as the rehearsals progressed. While some may not seem to have progressed much as one viewed their final performance, compared to what some began with, they might be said to have done an outstanding job.

Shortly after casting it became apparent that several actors had voice problems, not the least of which was the student playing Sneaky Fitch. Much effort was made to improve his diction and pronunciation. What I took to be lazy diction during auditions turned out to be a serious lisp. Because of the type of character he portrayed, I feel that we were able to create a somewhat convincing character even with the speech problem. There were several others who, at various degrees, had the problem of being heard or understood.

While I do not feel that we solved their problems entirely, I think they did improve as the production progressed.

For a complete look at each actor's performance, a performance evaluation chart has been prepared and is included at the end of this evaluation.

Several changes from the script were made for this production. Instead of one singer we used four, two boys and two girls, with two of them playing the guitar and banjo. This arrangement had several advantages for this highschool production. The use of a banjo with the guitar added a twang to the sound which reinforced the farcical elements of the play. By using two narrators instead of one, a very demanding role was reduced to two more easily handled by these students, while also creating another part.

One scene which was changed to a more effective presentation was the showdown between Sneaky and Rackham in Act II. The script calls for Rackham to exit after he talks to the townspeople about the "reward" for facing Sneaky. Then the Singer was to speak a whole page of lines and sing a chorus or two of "Buffalo Gal" before Rackham reentered and waited for Sneaky to enter from the saloon. Instead we had Rackham stay on stage and Sneaky enter from the saloon at the beginning of the Singer's lines. Thus the farcical elements of the showdown were emphasized, not once, but three times as Sneaky and Rackham would square off only to be interrupted by the Singer's drawn out description and interruptions.

The script calls for the Singer to sing softly a Western ballad at the beginning of each act. Instead, this production began with a soft rendition of "The Streets of Laredo" at the beginning of Act I; by Act II the Singers did a parody of a barbershop quartet singing "The Red River Valley;" and by Act III the rest of the cast joined in with a ridiculous burlesque of "Get Along, Little Dogies." Thus again the farce was stressed.

One other addition helped to emphasize the farce. To help make the audience realize that this was a farce play, various "hums" were added each time the words "code of the west" were said. By the third act the audience was anticipating the hum after the line before it actually took place. Since Rosenberg makes a statement about the "code of the West" this seemed a good way to stress this idea.

The set for this production turned out approximately as I had planned it, with a few minor concessions. The store fronts and sheriff's office were very close to the design and worked well. The unit which doubled for the bank and Sneaky's shack created a problem. Small as it had to be, the set for Sneaky's shack was workable and satisfactory. However the bank side of this unit was not what it should have been. The script calls for a practical door into the bank. While the door was there, it opened the wrong way and was the wrong shape for the rest of the building. But, when the door was closed the unit seemed to fit in with the rest of the set. One easy solution would have been to cut the use of the door to the bank from the action.

One major criticism of the set might have been that the units looked too good. Rosenberg calls for a "parody of a street of a Western town....almost to be cut out of cardboard." An explanation of what was attempted might support the idea of more complete buildings. Although not altogether successful, the attempt was made to reconstruct the appearances of several of the well known buildings in the Blair business district, thus subtly trying to hit home the universality of the statement made by the play. This I am afraid was too subtle for the majority of our audience.

However, from the educational standpoint, this set was very successful. Several of the flats had to be built and not just put together from the stock units. The students got such experience as constructing three-dimensional pieces out of cardboard and glue. Platforms and roofs were encountered as well as a double unit which turned around on wheels. The paint crew not only basecoated but also learned how to texturize in several ways as well as how to do wood graining and bricks. And some detail painting was included in the windows of the shops. Thus the set provided the educational challenge necessary for the students.

The lighting for this production was basically handled by a student who has shown much ability in this area. It was only necessary to tell him the desired effect and to discuss the choices which had to be made considering the limited equipment that we had to work with. Considering these limitations, the lighting was well done.

Costumes for this production were either found in our wardrobe stock, the students' own clothes, as in the cowboy shirts and bluejeans, or made. We relied on mothers and a few students to make such costumes as the dance hall girls' and Sneaky's outfits. Thus construction of costumes was not emphasized. However with the exception of the lack of detail to Maroon's costume, the costumes seemed to fit the production well.

Makeup for this show was not emphasized either but two or three actors did present some problems. Jay Cameron who played Doc Burch is a senior who looks like a freshman. Makeup was required to change his appearance to an acceptable age. Jim Herder, who played Reverend Blackwood, has very blond hair which in its normal state does not look or lay in a manner which suggests a preacher. By using shoe polish and Dippity-Do the change to Reverend Blackwood was possible. While Mrs. Blackwood and Mrs. Vale had to be aged somewhat and the dance hall girls overdone, the rest of the townspeople needed only to use a minimum amount of makeup.

Publicity for this production was adequate in view of the number of people who saw the production. One problem encountered with this aspect was that our chairman tended to try to do all of it herself, and not include others who had indicated an interest in it. One bit of luck was negotiated in this area; the Blair Community theatre was persuaded to provide the programs thus cutting that cost and providing a larger program. One serious error was made, however; Sneaky Fitch's name and his actor's name was omitted from the program. Thus an insert was necessary. The effective poster design was used also as a cover for the program and was designed by our publicity chairman.

Thus from the standpoint of educational theatre this high school production of The Death and Life of Sneaky Fitch was a success. It involved over 50 students in the various aspects of theatre. While the lighthearted, farcical aspects of the play made it enjoyable for them, the technical aspects of set, lighting, costumes, and so forth were sufficiently challenging to make the effort worth while. The Death and Life of Sneaky Fitch was a successful production for Blair High School.

Year in school	Cooperation	Dependability	Promptness	Work output	Voice improvement	Business Develop.	Character Analysis	Over all improvement at first to last	Memorization	Takes Criticism	Sense of Responsibility	Poise - self control	Work in Tech	Stage presence	Imagination	
																1-Superior 2-Excellent 3-Average 4-Lacking 5-Problems 0-Not observed
10	1	1	1	1	2-	3	3	2	1-	2	1	2	1	2	2-	Brent Frahm
12	3	3-	3-	4	4	3	0	3	3	3-	3-	3	4	3	3	Tom Sorensen
10	1-	2+	2	1	1	2	0	2	1	2	1	1	3	2	2	Joy Flynn
12	1-	1	1	1-	1-	2+	3	2	1-	2+	1	1	3	1	1	Rick Bagby
12	2	2	2	2+	2+	2	2-	2	1-	2+	2	1	3	1	2	Penny Rhoades
12	2	2	2-	2	1-	1-	1-	1	1-	2	2	2	3	2	1	Russ Hancock
11	3-	3-	3	4	3+	4	4	2-	2	3-	3-	3	3	3-	3	Paul Edens
10	2	2	2	2	2	2-	2-	3	1	2	2	2	3	3	2	Kathy Herder
11	2+	1	1	2	3	3	3-	3	2	2+	2	2-	3	3	3	Paula Chapman
11	3	3	3	2	3+	2	3+	2	2-	3+	3	3+	3	3	3	Tim Sully
12	1	1	1	1	2	2	2	2	2+	2+	1	2	1	2+	2+	Jay Cameron
12	4+	3-	3	3-	3	3-	3-	3	2-	3	3-	3	4	3	3	Jim Herder
11	2	2	2	2	3	3	3-	2	2	2	2-	3	3+	3	3	Lisa Erwin
11	1-	2	3	2	0	2	3	2	0	2	2	2	2	2	1-	Dan Hunt
10	2	2	2	3+	0	2	3	2	0	2-	3	3	3	3+	3	Martin Jipp
11	2	2-	3	2-	0	3	3	3	0	3	3	3+	2	3	3	Bryce Hunt
9	2	2	3	1	0	1	2	2	0	2-	2	1	1-	1	1	Scott O'Hanlon
10	3	3	3-	3	0	2	2-	2	0	3	3	2	4	2	2	Sandi Sum
9	2	2-	2-	3	0	3	3-	3	0	3-	3	3	3	3	3-	Michelle A.
9	2	2-	2	2	0	3	3-	3	0	2	2	3	3	3	3-	Chris Capalite
12	3-	3	3	3	0	2	2	2	0	2-	3-	2	4	1-	1-	Kirsten Lady

REHEARSAL LOG

Oct. 2 Tues. 8:30-10:00 Read through

Absentees: Lisa Erwin, Patty Utnage, Sandi Sum, Tom Sorensen

Comments: The students seem really genuinely enthused about the show. Although I have some reservations about the minor characters and Brent Frahm's voice, I believe that they could play the parts as cast.

Oct. 4 Thurs. 3:30-5:30 Block 1, 2

Absentees: Jim Herder, Christie Capalite

Comments: I've tried to impress on the cast this early, the importance of being to rehearsal on time and letting me know personally if they can't make it.

Although just five pages, Scene 1 took $1\frac{1}{2}$ hours to block. But this is understandable. Many of these students are inexperienced and much of the time was spent acquainting them with the stage and set as it will appear. Also Scene 1 requires all of the actors to appear on stage and placement of a large crowd goes slow. Scene 2 went much easier but I'm not all satisfied with the movement or lack of it by the characters.

Oct. 8 Mon. 3:30-5:30 Work 1,2

Absentees: Lisa Erwin, Sandi Sum, Patty Utnage, Tom Sorensen

Comments: Rehearsal went much smoother today. I introduced more head movements on pages 5 and 6 and finalized what those movements will be. However, it will take work to get the whole cast together on these.

Absenteeism still seems to be a problem.

Oct. 9 Tues. 8:30-10:00 Block 3, 11

No Absentees: This rehearsal only calls for two people.

Comments: Again, scene 3 took most of the time, but considering the size of the set, I feel that we have blocked some good business between Doc and Sneaky. They do not understand

what their characters are to be like yet and both have bad voice problems. Brent's slur is worse than I had anticipated and he rushed his lines. Jay has too much bounce to his voice; he sounds like a 16-year-old. However if done right, this could be one of the more funny scenes in the play.

Scene 11 has simple blocking--it needs personal business from the actors.

Oct. 10 Wed. 3:30-6:00 Block 5, 8, 10

No Absentees: Perhaps my insistence on attendance is paying off.

Comments: It takes more time to block these opening scenes than I had anticipated because I have to place each person. The Singers have been asked to find the music and the guitar and banjo to rehearse on their own. As of yet not all of these songs have been located. Thus we have skipped over that portion of the scene. I hope we can add them later and make them fit. In scene 8 I hope to involve the cast in the song in a ridiculous opening. We ran short of time for scene 11 so we barely got it blocked. Again the blocking seems too simple.

Oct. 11 Thurs. 3:30-5:30 Work 5, 8, 10

No Absentees.

Comments: With only one day since the last rehearsal of these scenes not much improvement is possible, but we did get a chance to firm the blocking in their minds. Joy has found about half of the music but we need to get it run off for the others to see. I'm impressed with her work in this area; she shows some interest and dependability.

Oct. 11 Thurs. 6:30-8:30 Work 3, 11

No Absentees.

Comments: Jay and Brent seem to work well together; both are trying very hard. We added a few bits of business such as the tongue depressor under the arm, etc. These scenes should work.

Oct. 12 Fri. 3:30-5:30 Review 1, 2, 3, 11

Absentee: Patty Utnage

Comments: The cast was told that this is the last rehearsal at which they may use their books for these scenes. After going over Scene 1 twice, the rest of the rehearsal went well. It seems necessary to begin warm-ups before each rehearsal to get them moving.

Oct. 15 Mon. 3:30-5:30 Work singers

No Absentees.

Comments: Since I am not a music director, I must rely on the student's abilities. I have found that while Joy shows much interest in the guitar and really tries, Tom has just the basics of what the banjo is about. Also I find that these two students do not get along at all. I must try to get them to put their differences aside. I suspect that Tom is trying to compensate for his inabilities. He cannot sing and play at the same time. He will need to work to come up.

Oct. 15 Mon. 7:00-10:00 Block 4,6

Absentees: Patty Utnage, Dan Hunt (came late)

Comments: The blocking of scene 4 was easy but ~~they~~ don't have the atmosphere of a festival yet that I want. Scene 6 the card game, seems to be ok but I'm not satisfied with the transition from the challenge to the card game. There is too much of a drop of tension while everyone scatters to get into position. It looks like a scene change. Also the same problem exists with Mervyn Vale, Rev. Blackwood, and Sheriff Oglesby when they talk together--they just stand there! None of these people seem to be trying to ~~creat~~ a character.

Also another problem has arisen. Patty Utnage claims she can't come to rehearsals because she doesn't have a ride home. I told her that finding a ride was her responsibility and that I expected her to attend all rehearsals she is scheduled for.

Oct. 17 Wed. 3:30-6:00 Work 4,6

No Absentees:

Comments: The problem with Patty Utnage is solved--she has withdrawn not only from the cast but from her Drama class as well. We will use only 2 extra townswomen. This will not hurt the show much and might help show the cast that attendance is important.

Scene 6 seems better but I still do not like the transition. I must come up with a way to get the table and chairs out without losing the level of intensity.

Oct. 18 Thurs. 3:30-5:30 Review 4, 5, 6, 8, 10

No Absentees:

Comments: A good rehearsal! I feel better about the transition before the card game. We will have the guitar strum an ominous chord as Sneaky and Jack circle downstage as if getting ready for the showdown. While the music is still not finalized, we have "Get Along Little Dogies" and we were able to block those actions somewhat--it does need to be cleaned up though. Dr. Curtis offered some good suggestions about dictation. This continues to be a problem for several.

Oct. 18 Thurs. 6:30-8:30 Work Singers

No Absentees:

Comments: Again I am impressed with Joy's work. She has put forth a lot of effort to find the music and work out the chords. Three of the four singers are working hard to get their parts. Tom seems to not be able to produce. He can sing a little and play the banjo a little, but he can't do both. He seems to be working on the banjo. I think I will not push him too hard on the singing or he may not do it and drop out altogether. Maybe after he feels more secure in that he will work harder on the songs. Since they now have copies of all the songs we can work them into the show more.

Oct 19 Fri. 3:30-5:30 Block 7, 9, 12

Absentees: Michelle Anderson, Russ Hancock

Comments: It took too long to block 7, so we did not get to scene 12. This will be blocked Monday. However scene 7 took longer because I decided to depart from the script at the showdown. The script calls for Sneaky and Rackham to come out at the end of the Singer's long speech, page 28-29. Instead I plan to have them both on stage and try to get on with the showdown three times. Thus the audience will be reminded that this is indeed a theatrical performance. In scene 9, I again see that Brent Frahm will have trouble with his diction in his speeches.

Oct. 22 Mon. 3:30-5:30 Work 7,9 block 12

Absentees: Scott O'Hanlon

Comments: Since we did not get to scene 12 on Friday, more time was spent with this scene. Scenes 7 and 9 were quickly worked and then scene 12 was blocked. While the scene calls for the clever ending of the crowd suddenly freezing and worrying about whether Sneaky is dead or not, something is needed to motivate that sudden freezing. I plan to have the coffin lid fall and slam shut at the appropriate time. This seems to work well. However I am not satisfied with the end of the show after that. The joyous celebration doesn't have a finality to it.

Oct. 22 Mon. 7:00-10:00 Run 1-4 Act I

Absentees: Scott O'Hanlon, Tim Sully

Comments: With the leads the rehearsal went well. I'm impressed with what the Singers are doing as well as Rackham and to a certain extent Doc Burch. But there seems to be a lack of concentration by some of the actors of the minor characters. They have not become serious about working on their parts. Also one

problem has come up that I hope I have solved. It seems that several of the students have been writing notes on the back of one of the flats, some of which are unkind towards other members of the cast and some a bit obscene. I had noticed it as it was progressing but until now things were not too bad. I have informed the actors that such activity must stop and I expect each to respect the other. We'll see what happens.

Oct. 23 Tues. 8:30-10:00 Run 5-7 Act II

Absentees: Bryce Hunt (late)

Comments: The singers are working well with their act-opening songs but I am concerned with Tom Sorensen. I guess the best I can hope for will be a few chords from the banjo and the visual ballance he creates. I'm still having trouble hearing: Sheriff, Maroon and Mrs. Vale, and understanding Sneaky and the Sheriff. The Sheriff has come up with some business for his death that seems to work, but I'm not satisfied with the crowd's reaction to it. The gunfight in scene 7 will be one of the better parts of the show.

Oct. 24 Wed. 3:30-6:00 Run 8-12 Act III

No Absentees

Comments: I spent some time today with Brent Frahm using a tape recorder and the cork-in-teeth idea to improve his diction. At least he is aware of his problem. It seemed to help him to hear his own voice on tape.

The opening of Act III seems to be doing better but the song "Get Among Little Dogies" does not progress from the serious to the ridiculous yet. All need to sharpen up the details and be together. Also the timing at the end needs much work. From the time Sneaky dies until he is placed in the coffin seems like chaos--there are dead pauses and slipped lines; we will work on this. The rest of the rehearsal went ok. The problem with the writing on the flats seems to have ended.

Oct. 25 Thurs

This rehearsal had to be cancelled because many of the cast members are also in Swing Choir which went to Kearney. We plan to work on set these two days with those who will be here.

Oct. 27 Sat. 3:30-6:30 Run 1-12

Absentees: Sandi Sum, Jim Herder, Tom Sorensen (late)
Lisa Erwin (late)

Comments: Dr. Basset and friend came to view the rehearsal which seemed to go well. Dr. Basset noted some of the problems we have had and are trying to correct. He also asked if it was possible to put the singers on both sides of the stage. While I had considered that before--in fact I would have liked to have had them move on the set from 3 or 4 different locations--I realized early that this group needs to be together with a base from which to work. I don't really see this as a problem. To make up for the missed rehearsal from Thursday we worked an extra long time. All seemed to work hard.

I am very concerned about the set. With no adult technical director, I have to rely on the help of the students. Jay Cameron has been much help but he can not always be here. I had hoped we would get a big crew to work on Thursday and Friday, but very few showed up until Saturday.

Oct. 29 Mon. 3:30-5:30 Run 1-6 Act I and II

No Absentees:

Comments: Dr. Curtis came to observe the rehearsal and then then spoke a few words about diction; more or less the same things I have been saying. Perhaps if they hear it from another person who has some experience, they will begin to work harder.

Oct. 29 Mon. 7:00-10:00 Run 7-12 Act II and III

Absentees: Brent Frahm, Tom Sorensen

Comments: Perhaps the double rehearsal in one day was too much, but the evening rehearsal was sloppy.

All the movement was there but no one worked too hard.

Oct. 30 Tues. 3:30-6:00 Polish 1-12 All

No Absentees.

Comments: Due to Halloween the Wednesday rehearsal was moved to Tuesday after school. Rehearsal went well today. Perhaps they all realized how bad they were last night. Lines seem to be coming ok and I can tell that some are really working on diction. Doc Burch is notably improved.

Our greatest problem seems to be the set. I'll probably have to start putting in time on my own after rehearsals to get it done. Some students realize the situation but not enough are worried enough to get down here to work. The phrase for Blair High sets seems to be "Don't worry, it will get done somehow." The solution to this is to let it not get done sometime, but since this is my project I don't want that to happen.

Oct. 31 Wed.

No rehearsal--but the students are doing a worthwhile project. Using liquid makeup, the members of our Drama club are painting faces on the children of the Blair schools for Halloween.

Nov. 1 Thurs. 7:00-10:00 Polish 1-12

No Absentees.

Comments: Because of Parent-teacher conferences I was unable to attend the complete rehearsal. My student teacher from Dana took charge of the rehearsal along with the student director. I did get there in time to hear the notes they had for the cast.

I picked up the dimmer equipment from Metropolitan in Omaha this afternoon but the electricians who have to wire it have not completed their job.

Nov. 2 Fri. 7:00-10:00 Polish 1-12

No Absentees.

Comments: As dress rehearsals approach and more of the set gets completed, the cast seems to be getting more serious. I have seen great improvement in Rev. Blackwood, Rackham, Doc Burch, the Sheriff, and some of the townspeople. Even Nervyn Vale is better although he will never be great.

Having the real gun to shoot has helped those scenes. We have two sizes of loads to choose from. The loud loads are almost too loud, but the small loads sound like popguns. I'll wait a day or two to decide.

Nov. 3 Sat. 4:00-6:00 Polish 1-12 Tech run

No Absentees:

Comments: We finally got the dimmers working so we could have a complete tech runthrough. Since my lighting chairman is very experienced and knowledgeable for a

student, I am not too worried about this now that the board is working.

The cast continues to pull together and I think we will be close to what I want or can expect from them by next thursday.

Again our biggest problem is the set. I have worked all day and plan to work tonight also. Some students are now getting serious and are showing up to work.

Nov. 5 Mon. 6:30-10:00 Costume Dress

No Absentees.

Comments: Costume dress went well. The costumes seem to work ok, thanks to my student teacher from Dana, Angela Ankenbauer, who volunteered to oversee the construction and compiling of such. For the most part those costumes which had to be made were sewn by either the girls in the cast or their mothers.

By working throughout the day and long into the night we may get the set completed.

Nov. 6 Tues. 6:30-10:00 Makeup Dress Rehearsal

No Absentees.

Comments: While makeup is not a big problem with this show, there are a few characters which must be made up. Doc Burch may never look middle-aged as well as some of the others. In my desire to get the set done I have neglected to work much with the makeup crew. This shows. I thought we had enough experienced people to help who knew how to do age lines and

highlight and shadow. Evidently they did not, as I have seen white lines under dark lines, etc. I'll have to work more with them in the next few days to get us through this show.

Nov. 7 Wed. 3:30-6:30 Final dress

No Absentees:

Comments: Dr. Curtis came to see the show. She did not see a complete set! The units were built and basecoated but not all were texturized or detailed. I will work late tonight and all day tomorrow but I don't know if it will be done on time.

I feel that the cast did well, much better than the last time Dr. Curtis saw the show. Perhaps the diction is not what it should be and some of the action lacks depth, but these kids have come a long way and that's what educational theatre is all about.

Nov. 8 Thurs. 8:00 performance Opening Night

By working until 1:30 last night and more or less all day today the set was complete enough to present the show tonight. I walked away from the set at 5:30, satisfied for today.

The show went well for the first night without any major "goofs" except a gun which did not go off at the end. My enterprizing student backstage who was supposed to shoot the gun stomped his foot instead. Oh well!

Nov. 9 Fri. 8:00 performance Second night

Using the time we had after school, I completed what I wanted done to the set. The only thing left to do was to line the cracks between the boards on the sidewalk in front of the saloon and stores. I don't believe many missed this for the Thursday night performance, but it does make the set more complete.

This being the largest audience, the cast did well.

Nov. 10 Sat. 8:00 performance 3rd and final night

The house was smaller than Thursday or Friday but was still a good audience. The cast did another good job.

Nov. 11 Sun. 2:00-5:30 Strike

Many cast and crew members showed up for strike which went quickly. All flats were taken down and stored. Only a few of the platforms remain to be taken apart.

Nov. 12 Mon. 3:30-6:00 Strike

Again many students attended the strike. This was the fastest strike we have had at Blair High for sometime. By 6:00 we had everything down, put away and the floor swept.

AUDIENCE RECORDS

Thursday November 8:

Paid tickets	121	X \$1.50	\$181.50
Activity tickets	36		
Golden Age passes	2		
Teacher passes	<u>19</u>		
Total	178		

Friday November 9:

Paid tickets	347	X \$1.50	\$520.50
Golden Age passes	3		
Teacher passes	<u>11</u>		
Total	361		

Saturday November 10:

Paid tickets	129	X \$1.50	\$193.50
Golden Age passes	15		
Teachers passes	<u>21</u>		
Total	165		

FINANCIAL RECORDS

Requisition #	Reason	Business	Amount
Po 1565	Royalties	Dramatists Play Service	\$ 85.00
Po 1566	Scripts	Dramatists Play Service	55.30
Rq 2227	Set	S.E. Smith Lumber	6.00
2228	Set	S.E. Smith Lumber	51.70
2233	Set	Pamida	24.21
2234	Publicity	Enterprise Publishing	24.75

2239	Makeup	Blair West Pharmacy	2.18
2240	Publicity	Carnes Paint	6.72
2241	Costumes	Fabric Village	46.41
1866	Costumes	Coast-to-Coast	6.99
Po 1990	Lighting	Metro Stage Lighting	100.00
Rq 2245	Set	S.E. Smith Lumber	9.09
2246	Props	Ben Franklin	2.51
2247	Costumes	Blair Florists	3.60
2248	Props	Sheffler's Sporting Goods	2.50
2250	Costumes	Gibsons	3.42
2251	Makeup	Blair West Pharmacy	7.00
2253	Props	Hinky Dinky	<u>3.81</u>
Total cost of production			\$441.19

Note: Stock items such as paint, etc.
do not come from this account
and are not affected by the budget.

Receipts:	Pre-sales	\$306.50
	At door sales	<u>589.00</u>
	Total	\$895.50

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APPENDIX

COSTUME SCHEDULE

BLAIR HIGH SCHOOL DRAMA DEPARTMENT AUDITION FORM

REHEARSAL CONFLICTS SHEET

LETTER TO PARENTS

DRAMA PARTICIPATION PERMISSION FORM

BLAIR HIGH SCHOOL DRAMA DEPT. RULES AND GUIDELINES

LIGHTING PLOT

DIMMER SCHEDULE

CUE SHEETS

LIGHTING DIAGRAMS

LETTERS TO OTHER SCHOOLS

SAMPLE NEWSPAPER ARTICLES

PRODUCTION PHOTOS

PROMPT BOOK

REHEARSAL UNITS BREAKDOWN SHEET

REHEARSAL SCHEDULE

PROGRAM SAMPLE

TICKET SAMPLES

POSTER SAMPLE

FLOORPLAN

ELEVATIONS

RENDERING

COSTUME SCHEDULE
THE DEATH AND LIFE OF SNEAKY FITCH

THE SINGERS: 1. Blue jeans, blue plaid western shirt, kerchief, western hat, cowboy boots.
2. Bluejeans skirt, blue checked shirt, kerchief, western hat, cowboy boots.
3. Bluejeans skirt, red checked shirt, kerchief, western hat, cowboy boots.
4. Blue jeans, red plaid western shirt, kerchief, western hat (pined in front), cowboy boots.

RACKHAM: Black pants, black shirt, black leather (vinyl) vest, black hat, boots, gun and holster.

MERVYN VALE: Dark brown tweed suit, white shirt, dark brown vest, western tie, dark brown shoes (tie) bowler hat.

MRS. VALE: Drab green print dress (full sleeves with off-white lace trim), small hat with a feather, dark green shawl, flat shoes (covered by dress)

MAROON Maroon red dancehall girl dress--low cut and short with black trim, matching feather headdress, fishnet stockings, ballet shoes (black), choaker.

SHERIFF OGLESBY: Black pants, white/blue striped shirt, black vest, black hat, boots, gun and holster.

DOG BURCH: Charcoal pinstriped pants and vest, long sleeved pinstriped white shirt, western tie, black bowler hat, black shoes (tie).
Act III: Dark blue suit (was Sneaky's)

REV. BLACKWOOD: Black pants, black vest, white shirt, western tie, grey frock coat, black shoes.

MRS. BLACKWOOD: Grey skirt (full length), off-white long sleeved blouse, red sash and collar trim, red and grey hat, flat shoes, basket to carry.

SNEAKY FITCH: Act I: worn out blue jeans (dirty and with holes) long underwear top (dirty and with holes) old cowboy boots, dirty hat, rusted gun with holster.
Act II: White pants, white shirt, leather (vinyl) vest and chaps (white with brown trim) big white hat, boots, new gun and holster.

COWBOYS: Blue jeans, western shirts, cowboy boots, western hats, kerchiefs.

DANCEHALL GIRLS: Similar to Maroon's but blue instead of maroon.

TOWNSLADIES: Dark muted skirts and blouses, hats to match, shawls, baskets to carry.

Name _____

BLAIR HIGH SCHOOL DRAMA DEPARTMENT
AUDITION FORM

Phone Number _____

Address _____

Year in school _____

Approx grade ave _____

Height _____

Hair color _____

Classes _____

Special _____

Talents: Sing _____ Part _____ Solo _____ Chorus _____

Play musical instruments _____ What _____

Dance _____ Years experience _____ Type _____

Paint _____ Sketch _____ Design _____ Sculpt _____

Photography _____ Developing _____ Printing _____

Sew _____ Design _____ Construction only _____

Other Talents: _____

Past Experience--Acting:

Date	Play	Part	Lead/Minor/Bit
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Past Experience--Technical:

Date	Play	Responsibility	Chairman/Crew
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Other areas of Theater you are interested in and could work in (If you would like to be crew chairman, indicate by *):

Music _____ Dance _____ Ass. Directing _____ Set Cons. _____ Set Painting _____
Lighting _____ Sound _____ Costumes _____ Makeup _____ Props _____
Publicity _____ Tickets _____ Programs _____

Your Time Schedule (Periods):

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
- 3:33 - 5:00 _____
- 5:00 - 7:30 _____
- 7:30 - 10:00 _____

List All Activities you are in: _____

Special Conflicts: _____

Do not Fill In

voice	appearance	special
Role: _____		

Role or roles you would like to try out for _____

Name _____

REHEARSAL CONFLICTS

Phone # _____

THE DEATH AND LIFE OF SNEAKY FITCH

List all conflicts you may have on the times indicated. If you know you cannot get out of that conflict, circle it. List your employer and work schedule on the back.

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
	1 7:00-10:00	2 8:30-10:00	3 3:30-6:00	4 3:30-5:30 7:00-10:00	5 Homedoming	6
7	8 3:30-5:30 7:00-10:00	9 8:30-10:00	10 3:30-6:00	11 3:30-5:30 7:00-10:00	12 3:30-5:30	13 4:00-6:00
14	15 3:30-5:30 7:00-10:00	16	17 3:30-6:00	18 3:30-5:30 7:00-10:00	19 3:30-5:30	20 4:00-6:00
21	22 3:30-5:30 7:00-10:00	23 8:30-10:00	24 3:30-6:00	25 3:00-5:30 7:00-10:00	26 3:00-5:30 9:00-12:00 am	27 4:00-6:00
28	29 3:30-5:30 7:00-10:00	30 8:30-10:00	31 3:30-6:00	1 3:30-6:00	2 3:30-6:00 7:00-10:00	3 4:00-6:00
4	5 6:30-10:00 Dress	6 6:30-10:00 Dress	7 3:30-6:30 Dress	8 8:00 Performance	9 8:00 Performance	10 8:00 Performance

Oct

Nov

Blair Community Schools

Blair, Nebraska 68008

October 4, 1979

Dear Parent,

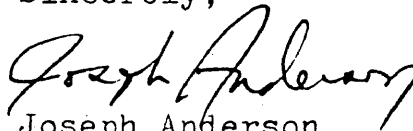
Your son or daughter has expressed an interest in participating in Drama for this year's Fall production of The Death and Life of Sneaky Fitch. This letter is to better inform you of the extent of the responsibilities placed on your child during the production of the show.

Enclosed you will find a copy of the Drama Department Rules and Guidelines, a rehearsal achedule, and a Drama participation permission form. The rehearsal schedule tells you which scenes will be rehearsed on which dates. If you find the schedule somewhat difficult to interpret, your son or daughter should be able to explain it, as we have discussed it as a group.

The Drama participation permission form must be filled out and signed by the parent or guardian and returned to me before your child will be permitted to continue in rehearsals. The first rehearsal began October 2 and we will be in production until November 14. This form is only intended to be a way for our department to know that the parents are aware of what their child will be doing. Your cooperation in this matter will be very much appreciated.

If you have any questions about any part of the production or our program please do not hesitate to call me at school or at my home (426-4023). Thank you.

Sincerely,



Joseph Anderson
Director

Enc.

jj

Student _____

Production _____

Dates _____ to _____

DRAMA PARTICIPATION PERMISSION FORM

My son or daughter has indicated an interest in participating in the following areas of Drama for the above production: .

_____ Acting
_____ Student Director
_____ Choreographer
_____ Musician
_____ Set Construction
_____ Set Painting
_____ Lighting and Sound Effects
_____ Properties
_____ Costumes
_____ Makeup
_____ Publicity
_____ Other

I understand that Drama is a rewarding but also time demanding activity and I hereby grant permission for my son or daughter to take part in the areas checked.

Parent or Guardian

Date

BLAIR HIGH SCHOOL DRAMA DEPT.

RULES AND GUIDELINES

GENERAL RULES:

1. All students who plan to participate in the Drama program must present written permission from their parents for each production (permission forms are provided).
2. The parents of each student who signs up to participate in a production will be sent a letter containing a tentative rehearsal or work schedule, a copy of the rules and guide lines, and a permission form.
3. All students involved in the cast of a production are expected to work at least 8 hours on one or more of the other crews.
4. Students who work in any capacity of technical theater are to keep a record of their own hours worked, marking those hours on the proper chart for their committee at stage right. These hours are used for computing points for Thespian membership. Ten hours of work equals one point; limit six points per committee per production. This is an honor system, please be honest!
5. All people who are on stage for whatever reason are required to wear shoes--often there are many nails, screws, etc. on the floor that could be stepped on.
6. The vertical ladders leading to the pinrail, loft, and catwalk are not to be climbed unless you are given proper authorization--these ladders are too dangerous and the directors and school are liable if you fall.
7. Goofing off, pushing people, throwing things, or running on stage is prohibited. Not only are these things unsafe to people but are hazardous to the scenery. Be sensible!

REHEARSALS:

10. Be on time! Remember that for every minute you are late you are not one minute late, but one minute times the number of people you keep waiting. As a rule plan to arrive 10 minutes early in case something detains you such as a train, etc.
11. Always bring a pencil to rehearsals. This is imperative during blocking rehearsals. How much time and effort has been lost because an actor did not write down what his blocking was!
12. If you cannot attend a rehearsal for whatever reason, please let the director know as soon as possible before that rehearsal. If he knows ahead of time he may be able to reschedule the scenes to be worked, or at least valuable time will not be lost waiting for someone to arrive who is not going to be there. Tell him yourself don't send a message with someone else.
13. While on stage in rehearsal we work--no horseplay will be tolerated. Rehearsal time is short and the actors need every bit of time that is scheduled--if they did not we would not schedule it. Reserve goofing around for times when you are not on stage. Pepsi breaks could be arranged if we work hard in rehearsal.
14. Keep the working area quiet. Consider the backstage area sacred--noise from people backstage that is not necessary just distracts the actors on stage who are trying to concentrate on their parts.
15. The main auditorium area should be kept reasonable quiet during rehearsals. The south balcony will be reserved for talking, playing cards, etc.; the north balcony for people who want to study together, etc.
16. No one is to wander the halls of the school. Do not go any farther than the drinking fountains or rest rooms on the south without first checking with a director. We have many other activities and classes going on in the school and we do not wish to disturb them.
17. Do not run or jump on the stage from the main floor. There have been people who have missed and broken bones. Take no unnecessary risks that might hurt you or stop the show.
18. Take care of your health. Wear a warm coat and gloves, and perhaps a hat in cold weather. Try to get enough rest to keep up your strength.
19. Plan your time well. Drama is a time demanding activity; learn to use what time you have wisely. If you have studies to do, bring them along and work on them when you are not on stage, or work on lines with someone. It disturbs us greatly to hear that someone must drop drama because his or her grades have dropped. Your grades should not drop, they should improve as you learn to schedule your time wisely.
20. There are no small parts only small actors. Every character that is put into a play is necessary to the play or the playwright would not have him there. Accept whatever part is given to you and consider it a challenge to make that character real and believable.

21. Work on your part outside of rehearsals as well as during rehearsals. Take what comments the director gives you and work with them. A director can usually tell if his actors have been working on their parts.
22. The director can only give you so much, you must develop the character you are portraying. Make him a believable character that has an underlying motivation. Come up with stage business that makes that character real. Consult with the director anytime you feel that you have a question about your character or others.

SET CONSTRUCTION:

23. Safety first! Observe all safety precautions recommended when using the tools--especially power tools.
24. Only people who have been checked out on power tools may use them (circular saw, jig saw, drills, etc.).
25. Safety goggles must be worn by all those people working with power equipment--the operator as well as his helpers.
26. Please use the tools as they were intended to be used and take care of them.
27. Each tool has a place to be stored--when you use a tool replace it in its proper place.
28. Keep the stage and storage areas clean. Do to fire regulations the floor must be swept after each work session.
29. Pick up all nails you find on the floor--not only can they hurt your feet when stepped on, but they also get caught under platform wheels.

SET PAINTING:

30. Clean up your own mess! If you use a paint brush or roller make sure you quit in time to clean it out. No one really enjoys cleaning someone else's mess.
31. Store all brushes, rollers, pans, buckets, and other equipment in the proper place. When you are through with them put them away.
32. Keep all paint being used on a set, on the paint wagon. Do not mix the paint in three or four different locations--keep it all together.
33. When you are finished with a paint color put a lid on the can and seal it tight. Do not put a lid half-on a can; if you do the paint inside will dry out. If you have a mixed color in the can, label the top to tell what it is. If you have paint in an open bucket which you wish to keep over night, you can do so if you place a wet (note-wet!) towel over the top.
34. Every time you use paint check to see how thick it is. If you need to, thin it down with water before you use it. The desired practice here is to thin the paint down as thin as you can and still make it cover. Thick paints on flats make the flat wear out faster. Keep in mind that darker colors can usually be thinned more than lighter colors.

35. Always try to mix enough paint to cover what you are painting. It's better to have a half gallon of paint left over than to have to repaint a surface because you did not have enough paint the first time and you could not match the color.
36. Try not to make a mess on the floor when you paint. Use a plastic drop cloth to catch paint. Be careful that you don't step in spilled paint and then track paint on the floor or carpet. Don't lay paint sticks on the floor and leave them; put them in the box provided for on the paint wagon. When you walk anywhere, especially when you walk over carpet to go clean your brush, put something under your brush or roller to keep from dripping on the floor. Think, and use some common sense about this.
37. Do not wash brushes in the rest rooms. Use the sink at stage right only--use a lot of water to wash away excess paint.
38. Keep in mind that while the paint we use is a water-based paint, it will not wash out of your clothes very well--bring old clothes to paint in.
39. Be extremely careful of curtains, tormentors, teasers, and drops. Fly these into the loft before you paint so you will not splatter paint on them--take no chances with these!
40. Do not use furniture (chairs, tables, etc.) to set paint cans on or to stand on. Every time paint gets spilled on them we have to clean them or repaint them.
41. Don't use folding chairs to stand on; these are unsafe for anything but sitting.

LIGHTING & SOUND:

42. Only those students who are approved by the director will be allowed to set and focus lights. Anyone may work on the crew.
43. All sound equipment is to be kept in the storage cabinet in the projection booth and is to be replaced in its proper place after each use.
44. No lighting or sound equipment is to be kept in the tool closet on stage.

COSTUMES, PROPS, & MAKEUP:

45. Only those students who are approved by the director may take or replace costumes and props from the costume storage room. Each item has a place to be stored and should be put in the proper place. Anyone who needs a costume, for whatever reason, must have one of these people or the director with them when a costume is taken from the room.
46. The makeup boxes are to be kept in good order at all times. Makeup crews for each production are required to clean the sponges, brushes etc. after each use, and the boxes themselves after each production.

*** Your cooperation in the above rules and guidelines is absolutely necessary. Remember that the most important thing in life is to

LIGHTING PLOT
THE DEATH & LIFE OF SNEAKY FITCH

Instrument #	Type	Area	Gel Color	Dimmer #	Wattage
1	Leko	A	Daylight Blue	1	500
2	Leko	Special 3	Bastard Amber	10	500
3	Leko	B	Daylight Blue	3	500
4	Leko	A	Flesh Pink	1	500
5	Leko	Special 3	Bastard Amber	10	500
6	Leko	A	Bastard Amber	1	500
7	Leko	C	Daylight Blue	4	500
8	Leko	Special 1	Bastard Amber	13	500
9	Leko	Special 7	Bastard Amber	15	500
10	Leko	B	Flesh Pink	3	500
11	Leko	Special 2	Bastard Amber	14	500
12	Leko	C	Flesh Pink	4	500
13	Leko	B	Bastard Amber	3	500
14	Leko	D	Daylight Blue	2	500
15	Leko	D	Flesh Pink	2	500
16	Leko	C	Bastard Amber	4	500
17	Leko	D	Bastard Amber	2	500
18	Fresnel	E	Daylight Blue	5	500
19	Fresnel	A	Flesh Pink	1	500
20	Fresnel	E	Flesh Pink	5	500
21	Fresnel	F	Daylight Blue	6	500
22	Fresnel	E	Bastard Amber	5	500
23	Fresnel	B	Flesh Pink	3	500
24	Fresnel	F	Flesh Pink	6	500

Instrument #	Type	Area	Gel Color	Dimmer #	Wattage
25	Fresnel	G	Daylight Blue	7	500
26	Fresnel	F	Bastard Amber	6	500
27	Fresnel	C	Flesh Pink	4	500
28	Fresnel	G	Flesh Pink	7	500
29	Fresnel	D	Flesh Pink	2	500
30	Fresnel	G	Bastard Amber	7	500
31	Fresnel	E	Flesh Pink	5	500
32	Fresnel	F	Flesh Pink	6	500
33	Fresnel	G	Flesh Pink	7	500
34	Fresnel	Special 4	Bastard Amber	11	500
35	Fresnel	Special 4	Bastard Amber	11	500
36	Fresnel	Special 5	Bastard Amber	12	500
37	Fresnel	Special 5	Bastard Amber	12	500
38	Fresnel	Special 6	Bastard Amber	17	500
39	Fresnel	Special 7	Bastard Amber	16	500
40	Fresnel	Special 8	Bastard Amber	18	500
41	Scoop	H0	Orange	8	500
42	Scoop	H0	Orange	8	500
43	Scoop	H0	Orange	8	500
44	Scoop	H0	Orange	8	500
45	Scoop	Hb	Daylight Blue	9	500
46	Scoop	Hb	Daylight Blue	9	500
47	Scoop	Hb	Daylight Blue	9	500
48	Scoop	Hb	Daylight Blue	9	500
49	Scoop	Hb	Daylight Blue	9	500
50	Scoop	Hb	Daylight Blue	9	500

DIMMER SCHEDULE

SKRIMMER (12 - 3kw dimmers)

Dimmer #	Area	Instruments
1	A	1,4,6,19
2	D	14,15,17,29
3	B	3,10,13,23
4	C	7,12,16,27
5	E	18,20,22,31
6	F	21,24,26,32
7	G	25,28,30,33
8	Ho	41,42,43,44
9	Hb	45,46,47,48,49,50
10	Sp3	2,5
11	Sp4	34,35
12	Sp5	36,37

INDIVIDUAL DIMMERS (.6kw dimmers)

13	Sp1	8
14	Sp2	11
15	Sp7	9
16	Sp7	39
17	Sp6	38
18	Sp8	40

CUE SHEET
THE DEATH AND LIFE OF SNEAKY FITCH

Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	command
1	3	Song--"Streets of Laredo"	Hb	45-50	9	8	up 5
			Ho	41-44	8	5	"
			Sp3	2,5	10	5	"
			Sp6	38	17	3	"
			Sp7	9, 39	15,16	3	"
			Sp8	40	18	3	"
2	4	Song ends, cowboy enters	B	3,10,13,23	3	5	up 3
			C	7,12,16,27	4	5	"
			Sp3	2,5	10	3	down 3
			Sp2	11	14	10	up 3
3	4	After gunshot	Sp2	11	14	0	down 3
4	4	Singer: "Welcome folks..."	A	1,4,6,19	1	8	up 3
			D	14,15,17,29	2	5	"
			E	18,20,22,31	5	5	"
			F	21,24,26,32	6	5	"
			G	25,28,30,33	7	5	"
5	6	"The Saga of Sneaky Fitch"	A	1,4,6,19	1	10	up 2
			B	3,10,13,23	3	10	"
			C	7,12,16,27	4	10	"
			D	14,15,17,29	2	10	"
			E	18,20,22,31	5	10	"
			F	21,24,26,32	6	10	"
			G	25,28,30,33	7	10	"
			Sp7	9,39	15,16	8	"
			Hb	45-50	9	10	"
			All Others			Out	"
6	9	"Well, there you are"	A	1,4,6,19	1	10	up 2
			B	3,10,13,23	3	8	down 2
			C	7,12,16,27	4	8	"
			D	14,15,17,29	2	5	"

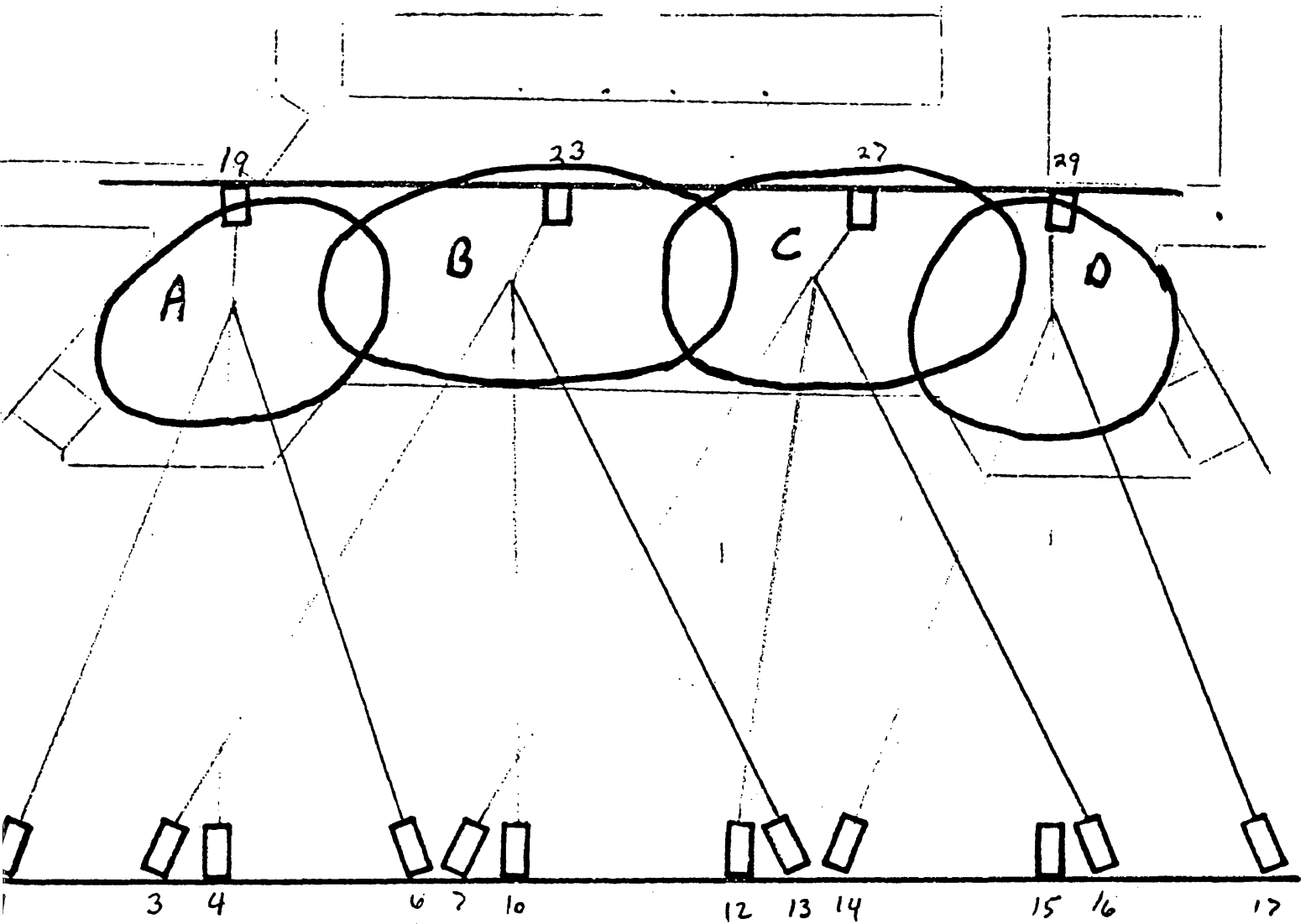
Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	Command
6 con	9		E	18,20,22,31	5	5	down 2
			F	21,24,26,32	6	8	"
			G	25,28,30,33	7	5	"
			Sp7	9,39	15-16	5	"
			Hb	45-50	9	10	"
7	10	"I'll do that, Doc, hurry back"	Sp3 All others	2,5	10	3 Out	up 4 down 4
8	10	Song ends--hoofbeat	D Sp3	14,15,17,29 2,5	2 10	10 Out	up 3 down 3
9	15	"Yes sir, a very nice piece of material"	Sp3 D	2,5 14,15,17,29	10 2	3 Out	up 3 down 3
10	15	"Well as you can well imagine..."	A B C D E F G Sp7 Hb Sp3	1,4,6,19 3,10,13,23 7,12,16,27 14,15,17,29 18,20,22,31 21,24,26,32 25,28,30,33 9,39 45-50 2,5	1 3 4 2 5 6 7 15,16 9 10	10 10 10 10 10 10 10 8 10 Out	up 5 " " " " " " " " " down 5
11	17	"Some dirty son of a polecat stole my blue suit."	<u>All</u>			Blackout	down 1
12	18	Song: "Red River Valley"	Hb Ho Sp6 Sp7 Sp8	45-50 41-44 Follow spot 38 9,39 40	9 8 17 15-16 13	6 8 3 3 3	up 3 " up 10 " "

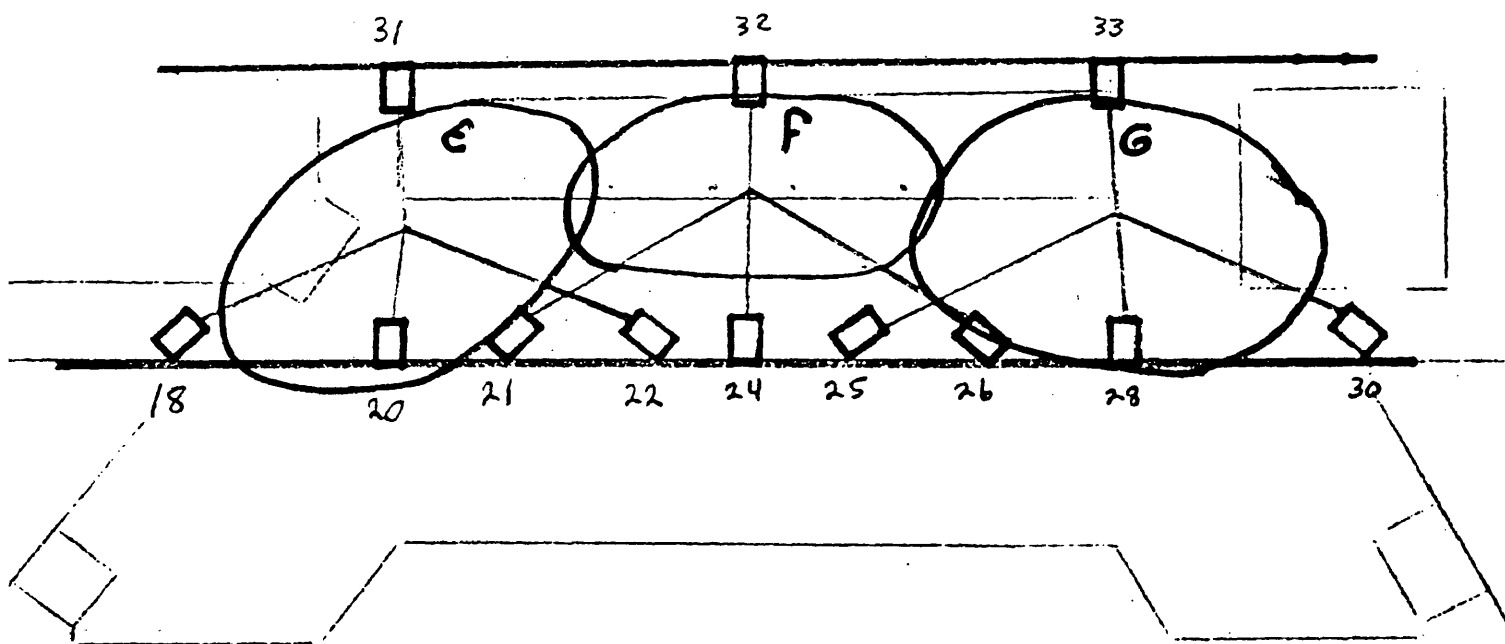
Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	Command
13	18	Cowboy enters-"You Bill Jackson..."	Sp1	8	13	10	up 3
			B	3,10,13,23	3	5	"
			C	7,12,16,27	4	5	"
14	18	"Welcome back..."	A	1,4,6,19	1	8	up 3
			Sp1	8	13	Out	down 3
15	19	Whooping from Saloon	A	1,4,6,19	1	10	up 3
			B	3,10,13,23	3	10	"
			C	7,12,16,27	4	10	"
			D	14,15,17,29	2	10	"
			E	18,20,22,31	5	10	"
			F	21,24,26,32	6	10	"
			G	25,28,30,33	7	10	"
			Hb	45-50	9	10	"
			Sp7	9,39	15,16	8	"
			All Others			Out	down 3
16	24	"Come on Maroon"	A	1,4,6,19	1	5	down 3
			B	3,10,13,23	3	5	"
			C	7,12,16,27	4	5	"
			D	14,15,17,29	2	5	"
			E	18,20,22,31	5	5	"
			F	21,24,26,32	6	5	"
			G	25,28,30,33	7	5	"
			Sp7	9,39	15,16	5	"
			Hb	45-50	9	10	same
		add as Singer reaches area Sp3	Sp3	Follow spot 2,5	10	Follow Singer 1 8	up 3
17	24	"Good morning Mrs. Blackwood"	A	1,4,6,19	1	10	up 3
			B	3,10,13,23	3	10	"
			C	7,12,16,27	4	10	"
			D	14,15,17,29	2	10	"

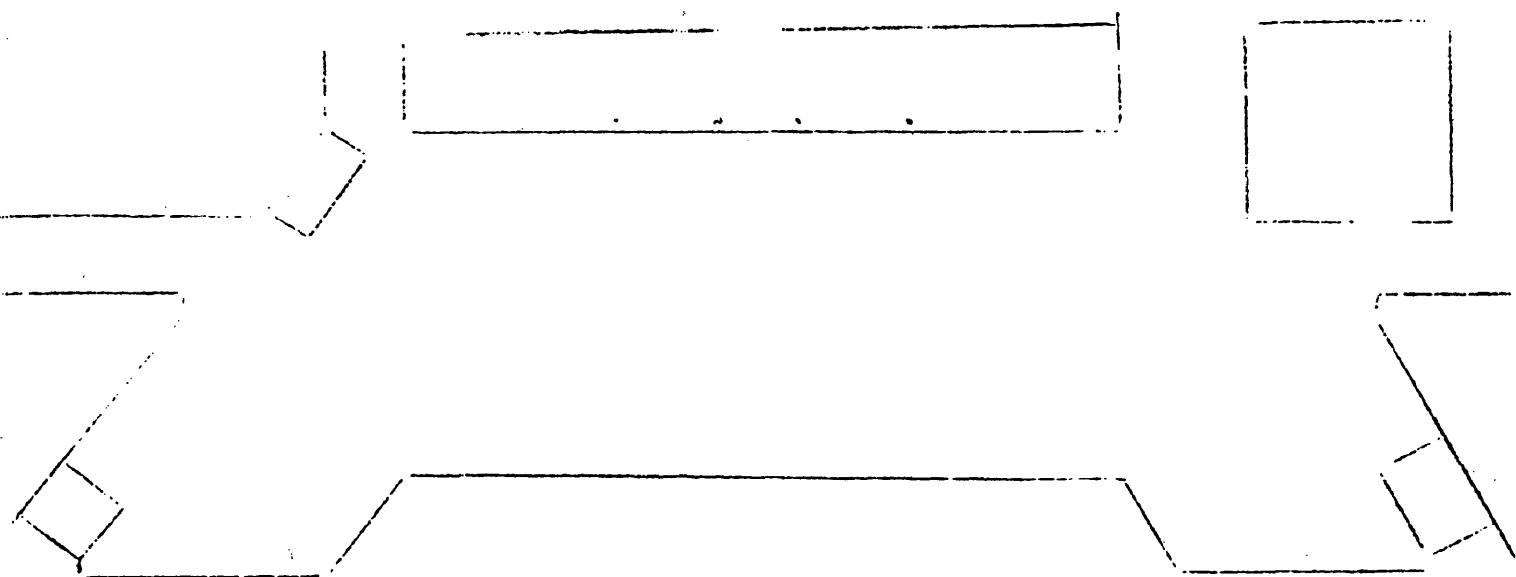
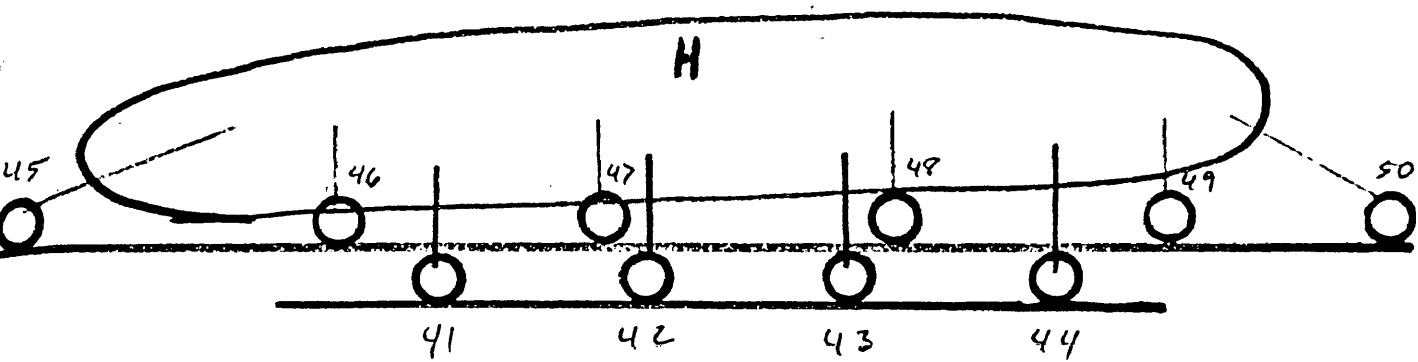
Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	Command
17 con	24		E	18,20,22,31	5	10	up 3
			F	21,24,26,32	6	10	"
			G	25,28,30,33	7	10	"
			Sp7	9,39	15,16	8	"
			Hb	45-50	9	10	same
			Sp3	2,5	10	Out	down 3
18	28	"We'll see Mrs. Vale, we'll see"	A	1,4,6,19	1	4	down 5
			B	3,10,13,23	3	4	"
			C	7,12,16,27	4	4	"
			D	14,15,17,29	2	4	"
			E	18,20,22,31	5	4	"
			F	21,24,26,32	6	4	"
			G	25,28,30,33	7	4	"
			Sp7	9,39	15,16	4	"
			Hb	45-50	9	8	"
			Ho	41-44	8	8	up 5
			Sp4	34,35	11	10	"
			Sp5	36,37	12	10	"
			Sp3	2,5	10	8	"
19	30	"Please don't shoot	A	1,4,6,19	1	8	up 10
			B	3,10,13,23	3	8	"
			C.	7,12,16,27	4	8	"
			D	14,15,17,29	2	8	"
			E	18,20,22,31	5	8	"
			F	21,24,26,32	6	8	"
			G	25,28,30,33	7	8	"
			Sp7	9,39	15,16	6	"
			Hb	45-50	9	8	same
			Ho	41-44	8	8	"
			All Others			Out	down 15
20	31	tableu-bowed heads	All			Blackout	down 1

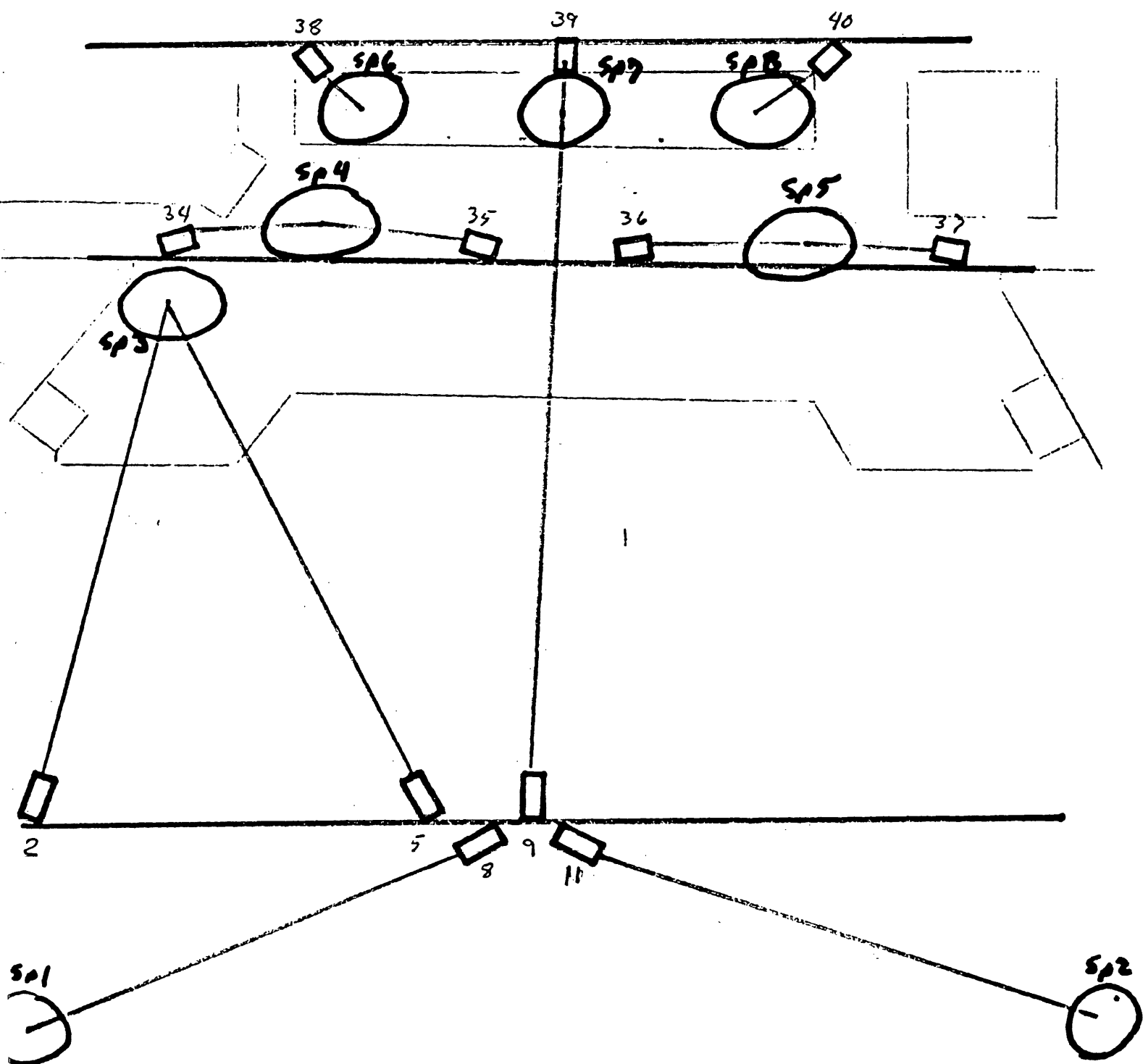
Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	Command
21	32	Song-"Get Along, Little Dogies" *Increase each, 3 points after each verse. ** Add main areas beginning on 2nd verse-increase 3 points on 2nd and 3rd verses	Hb	45-50	9	6	up 3
			Ho	41-44	8	8	"
			Sp3	2,5	10	3 - 9	up 3*
			Sp6	38	17	3 - 9	"
			Sp7	9,39	15,16	3 - 9	"
			Sp8	40	18	3 - 9	"
			A	1,4,6,19	1	3 - 6	up 3**
			B	3,10,13,23	3	3 - 6	"
			C	7,12,16,27	4	3 - 6	"
			D	14,15,17,29	2	3 - 6	"
			E	18,20,22,31	5	3 - 6	"
			F	21,24,26,32	6	3 - 6	"
			G	25,28,30,33	7	3 - 6	"
22	32	"You, Bob Wilson	Sp2	11	14	10	Add up 3
23	32	Gunshot	Sp2	11	14	Out	down 3
24	33	"All right--every- body out" Increase to full	A	1,4,6,19	1	10	up 3
			B	3,10,13,23	3	10	"
			C	7,12,16,27	4	10	"
			D	14,15,17,29	2	10	"
			E	18,20,22,31	5	10	"
			F	21,24,26,32	6	10	"
			G	25,28,30,33	7	10	"
			Hb	45-50	9	10	"
			Ho	41-44	8	8	"
			Sp7	3,39	15,16	8	"
			All Others			Out	down 3
25	36	"Until tonight"	A	1,4,6,19	1	5	down 5
			B	3,10,13,23	3	5	"
			C	7,12,16,27	4	5	"
			D	14,15,17,29	2	5	"
			E	18,20,22,31	5	5	"

Cue	Page	Cue Line	Area	Instruments	Dimmer	Setting	Command
25 con	36		F	21,24,26,32	6	5	down 5
			G	25,28,30,33	7	5	"
			Hb	45-50	9	8	"
			Ho	41-44	8	4	"
			Sp7	9,39	15,16	Out	"
26	36	"Night in the Old West..."	Sp3	2,5	10	8	up 3
27	36	"...a lonesome time"	Sp3	2,5	10	Out	down 3
28	39	"Hey, Everybody wake up	A	1,4,6,19	1	8	up 6
			B	3,10,13,23	3	8	"
			C	7,12,16,27	4	8	"
			D	14,15,17,29	2	8	"
			E	18,20,22,31	5	8	"
			F	21,24,26,32	6	8	"
			G	25,28,30,33	7	8	"
			Hb	45-50	9	8	same
			Ho	41-44	8	4	"
29	43	End of music	All			Blackout	down 1
30	43	Curtain call	A	1,4,6,19	1	10	up 2
			B	3,10,13,23	3	10	"
			C	7,12,16,27	4	10	"
			D	14,15,17,29	2	10	"
			E	18,20,22,31	5	10	"
			F	21,24,26,32	6	10	"
			G	25,28,30,33	7	10	"
			Hb	45-50	9	10	"
			Ho	41-44	8	6	"









Blair Community Schools

Blair, Nebraska 68008

Dear Drama Director:

The Blair High School Drama Club will be presenting "The Death and Life of Sneaky Fitch", by James L. Rosenberg, November 8, 9, and 10 at 8:00 p.m. in the Blair High School Auditorium. All are invited to attend.

All seats are \$1.50. Tickets can be bought at the door. There will be a group discount of \$.50 per student in groups of 15 or more. Those tickets will cost \$1.00.

"The Death and Life of Sneaky Fitch" is a comedy based on the Old West and its inhabitants. It deals with the town of Gulpher Gulch and how by a series of mishaps, the town coward becomes the town sheriff. What follows is full of chaos and laughter.

Sincerely,

A handwritten signature in cursive script that reads "Lisl Schwartz".

Lisl Schwartz,

Publicity Chairman

Blair Community Schools

Blair, Nebraska 68008

Dear Thespians:

The Blair High School Drama Club will be presenting "The Death and Life of Sneaky Fitch" by James L. Rosenberg, November 8, 9, and 10 at 8:00 p.m. in the Blair High School Auditorium. All are invited to attend.

In support of the State Thespian Society's inter-school agreement, those Thespians who show their Thespian cards will be admitted free of charge. All other seats will be \$1.50. Student groups of 15 or more will get a \$.50 discount, and their tickets will cost \$1.00.

"The Death and Life of Sneaky Fitch" is a comedy based on the Old West and its inhabitants. It deals with the town of Gulpher Gulch and how by a series of mishaps, the town coward becomes the town sheriff. What follows is full of chaos and laughter.

Sincerely,

A handwritten signature in cursive script that reads "Lisl Schwartz".

Lisl Schwartz,
Publicity Chairman



Joy Flynn, Penny Rhoades, Rick Bagby and Tom Sorensen are the Singers for "The Death and Life of Sneaky Fitch" which will be at the Blair High School November 8, 9 and 10th.

Singers And Narrators Aid "Sneaky Fitch"

Along with the typical characters of the Old West, the play "The Death and Life of Sneaky Fitch" also has

singer/narrators. The people provide the comic relief for the "dramatic" parts in the play. They sing songs like "Buffalo

Gal" and "Red River Valley."

"It's your misfortune" if you don't see "The Death and Life of Sneaky Fitch" in the Blair High School Auditorium November 8, 9 and 10 at 8:00 p.m. Tickets can be bought at the door or from cast and crew chairman. All seats are \$1.50.

Cast For Fall School Play Is Announced

Blair High School will be presenting "The Death and Life of Sneaky Fitch" November 8, 9, and 10 at the Blair High School Auditorium.

"The Death and Life of Sneaky Fitch" is a comedy about the Old West. Sneaky Fitch is the town coward who by a series of mishaps becomes sheriff. What happens later is utter chaos.

Sneaky Fitch is played by Brent Frahm. Other members of the cast are Rackham, Russ Hancock; Mervyn Vale, Paul Edens; Mrs. Vale, Kathy Herder; Maroon, Paula Chapman; Sheriff Oglesby, Tim Sully; Doc Burch, Jay Cameron; Rev. Blackwood, Jim Herder; Mrs. Blackwood, Lisa Erwin; Joe Carter, Dan Hunt; Bill Jackson, Martin

Jipp and Bob Wilson, Bryce Hunt. Other townspeople will be played by Scott O'Hanlon, Sandi Sum, Michelle Anderon, Christie Capalite, Patty Utnage and Kirsten Lady. The Singers will be Tom Sorensen, banjo, singer; Rick Bagby, voice, singer, guitar; Joy Flynn, guitar, singer; and Penny Rhoades, voice, singer.

Chairmen for the production crews will include Jay Cameron, Set; Eric Brown, Lighting; Lisl Schwartz, Publicity; Lisa Charleston, Make-up and Chris Mead, Props. Julie Johnson will be the Student Assistant Director. Angela Ankenbauer, who is student teaching with Joe Anderson will also be assisting on the production.



Doc Burch (Jay Cameron) pays a visit to Sneaky Fitch (Brent Frahm) when he falls ill during "The Death and Life of Sneaky Fitch" at the High School November 8, 9 and 10th.

Sneaky Fitch To Make Appearance On Blair Stage

When Sneaky Fitch (Brent Frahm), Gulpher Gulch's town bum and coward, falls sick, Doc Burch (Jay Cameron) decided that it's time to come and call.

Doc sees some things that could be to the benefit of himself and the town - or so he

thinks. What are these things?

Come to "The Death and Life of Sneaky Fitch" being performed at the Blair High School Auditorium Thursday, Friday and Saturday, November 8, 9 and 10, at 8:00 p.m. All seats will be \$1.50. Tickets will be on sale at the door.



Actors Joy Flynn, Rick Bagby, Tom Sorensen, and Penny Rhoades (left to right) have lost their voices over the prospects of a shootout between Russ Hancock (Hancock), Paula Chapman (Maroon), and Brent Frahm (Sneaky Fitch).

Death And Life Of Sneaky Fitch Opens Today For Three Day Run

Death and Life of Sneaky Fitch opens on the High School Stage. The curtain will rise at 8:00 tonight, Thursday, Friday, Saturday, and Sunday, and Saturday, Sunday, and Monday on the play.

Costumers, set crews and days, were constructed and actors have all been busy for actors worked diligently to the past several weeks learn their lines while the preparing for the play. Fancy singers worked on their boots, hats, dance hall girl musical lyrics. The "Old West" play tells the story of the proverbial town play. Sets, typical of old west coward who becomes sheriff.

The series of misadventures which result make up an interesting, entertaining comedy about the "Old West".

Tickets are available from play members. They may also be purchased at the door.

(Other Pictures On Page 2)

"Sneaky Fitch" Opens Today

(Story And Pictures On Page 1)



Gossip flows free and easy in this picture, showing, left to right: Christie Capalite, Michelle Anderson, Kathy Herder and Lisa Erwin.



The local cowboys and dance hall girls gather in front of the town saloon. Left to right: Kirsten Lady, Brice Hunt, Paula Chapman, Tim Sully, Dan Hunt, and Sandy Sum.

THE DEATH AND LIFE
OF SNEAKY FITCH

A Farcical Tragedy in Three Acts

by

JAMES L. ROSENBERG

They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence it is that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves unto an unknown fear.

All's Well that Ends Well,
Act II, Scene 3

The amateur acting rights of *The Death and Life of Sneaky Fitch* are controlled exclusively by the Dramatists Play Service, Inc., 440 Park Avenue South, New York, New York 10016, without whose permission in writing no amateur performance of it may be made.

CHARACTERS

THE SINGER

RACKHAM, *fastest gun in the West*

MERVYN VALE, *undertaker*

MRS. VALE, *his wife*

MAROON, *dance hall girl*

SHERIFF JACK OGLESBY

DOC BURCH, *physician*

REVEREND STANLEY BLACKWOOD, *preacher*

MRS. BLACKWOOD, *his wife*

SNEAKY FITCH

JOE CARTER

BILL JACKSON } *cowboys*

BOB WILSON }

COWBOYS and TOWNSPEOPLE

TIME—Once upon a time.

PLACE—GOPHER GULCH, Out West.



THE SINGER

① ② ③ ④

RACKHAM

Ⓜ

MERVYN VALE

Ⓥ

MRS. VALE

ⓂⓋ

MAROON

Ⓜ

SHERIFF OGLESBY

Ⓞ

DOC BURCH

Ⓛ

REVEREND BLACKWOOD

Ⓟ

MRS. BLACKWOOD

ⓂⓅ

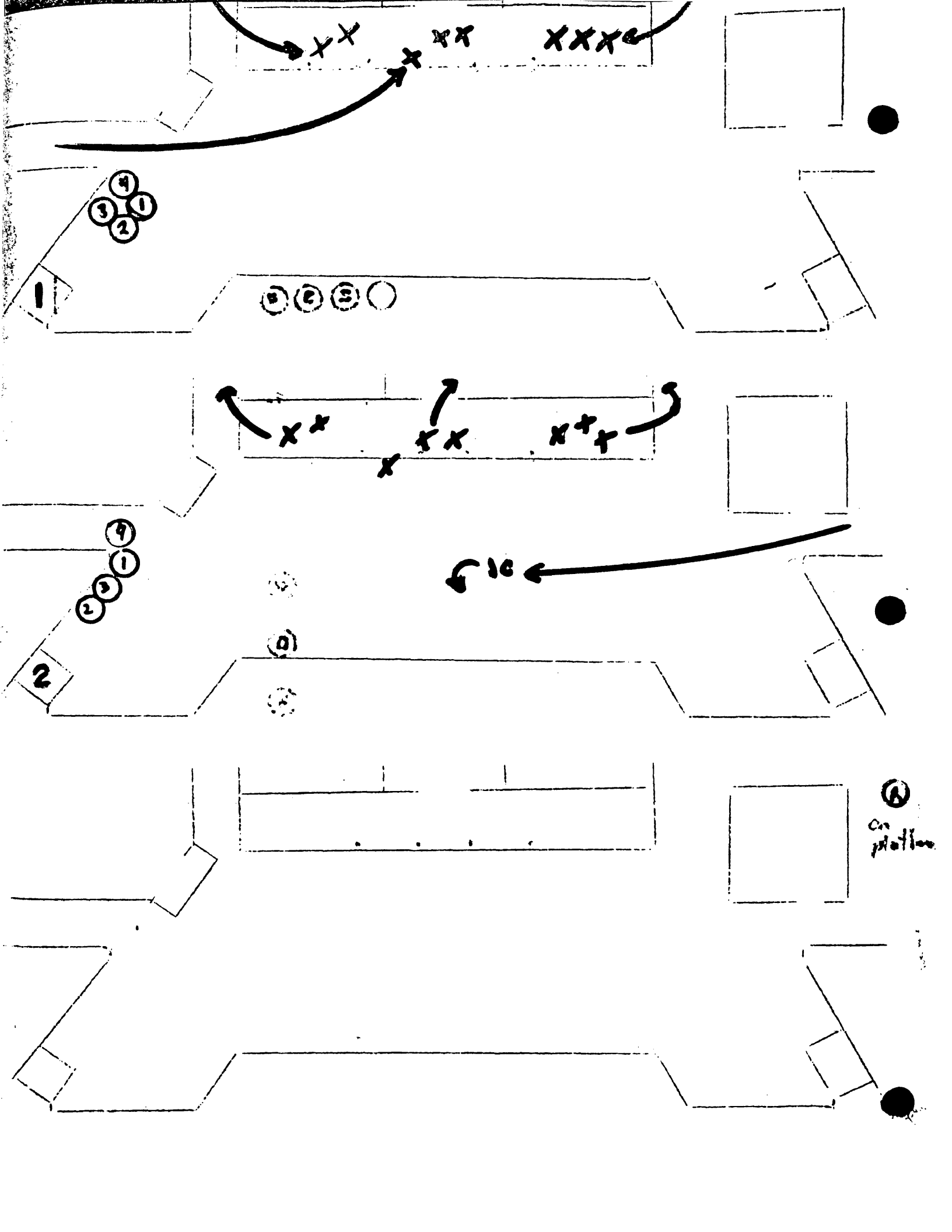
SNEAKY FITCH

Ⓢ

TOWNSPEOPLE

×





ghts: Attrise
Cue 1

THE DEATH AND LIFE OF SNEAKY FITCH

Singers get placed
in darkness

ACT ONE

ghts: 'x' up
indue. for
silhouette effect

2. Up 1/2 on Singers

3. Up 1/2 on Special
spots

Cue 2

Dark.

① In the darkness, we hear a guitar start to strum; then a voice begins to sing softly: "The Streets of Laredo." The lights come up slowly, revealing the street of a Western town—or what is virtually a parody of a street of a Western town, for the row of house fronts facing us appear almost to be cut out of cardboard. The house front extreme right has JAIL lettered on it crudely, the J being printed backward. There are bars on the window. The largest house front, center, has RED DOG SALOON lettered in gilt across its front and features 1890-vintage swinging doors. There are low benches on either side of the doors. The house front left has GOLPHER GULCH FIRST NATIONAL BANK lettered on it in imitation Old English script. There is one window. A wooden sidewalk runs the length of the street. Downstage left is an obviously property "rock" and "cactus"; downstage right, a short hitching post.

The SINGER, in traditional cowboy garb, is seated on the hitching post. As the SINGER comes to the end of "The Streets of Laredo," a COWBOY enters, left, looking about him rather fearfully. Cautiously, he moves a few steps toward center. The SINGER continues to hum softly, strumming his guitar, and the following scene—almost balletlike in its formality—is played to this softly hummed accompaniment.

RACKHAM, a cowboy dressed all in black, with two large pearl-handled pistols in white holsters, a small black mustache, tigerlike movements, appears in the center aisle of the auditorium.

RACKHAM. You! Joe Carter!

Cowboy [whirling in terror to face him]. Rackham! It's you!

Rackham. That's right, you yellow-bellied, lily-livered,

Enter: 3 town ladies XL
to dress shop & talk
2 cowboys XR to
general store & talk

Enter 1 cowboy R
X to saloon talks
to 2 saloon girls
who enter from
saloon

2. Joe Carter enters from
L X to Carter

} Rackham appears on
platform at
house R

crawling skunk, it's me. And I've come to get you, Joe Carter. Draw.)

Cowboy. N-now, wait a minute, Rackham—

Rackham. I'm counting three. [Menacing pause.] One. Two. Three!

At the count of "Three," the terrified Cowboy clutches at his holster, but RACKHAM draws and fires like lightning, and the Cowboy falls, with a groan, at center stage.

From the right, MERVYN VALE, the undertaker, dressed in deep mourning, enters, with two Cowboys following him. They advance in a slow procession to the dead Cowboy, center, where they stand for a moment and remove their hats and bow their heads in silent tribute. Then, at a nod from MERVYN VALE, the two Cowboys put their hats back on and carry out the body. Meanwhile, RACKHAM has come down the aisle and up onto the stage, ostentatiously blowing on his pistol and reholstering it. He goes up to MERVYN VALE, who shakes hands with him solemnly; then they exit, MERVYN VALE following the little funeral procession, RACKHAM out the other side.

Singer [to the audience, with occasional chords and bits of melody on the guitar as accompaniment to his speech]. Welcome, folks, to Gopher Gulch, Arizona! Or maybe Colorado. Or New Mexico. Let's just say, Gopher Gulch, Out West. For, you see, that's what Gopher Gulch is—the epitome and the essence and, yes, dag nab it, the quintessence of the Old West. The Old, Old, Old West. The West that never really was, except in that realest of all possible unreal worlds: the world of folklore and fiction, of make-believe and myth. Yeah. Gopher Gulch is a myth. Like Troy. Like Camelot. Like the home town of your childhood that you dream about while you're driving down the superhighway at eighty miles per hour, en route from Worry to Tension by way of Headache. And it's peopled with all the wonderful characters out of the Myth of the West. Some of them you've just met: Rackham, the most deadly gun in the West. Mervyn Vale, our conscientious, and extremely busy, undertaker. But we've got them all here in Gopher Gulch, the whole cast of characters. There's Maroon, the dance hall girl. [MAROON comes through the

Cue 3

3 chords From guitar

Singer (B) x to ORC + begins speech right after "Funeral"

Cue 4

Singer (R) rises x ORC

Turns out then x L - cleans gun

Turns out then circles around R then out R is

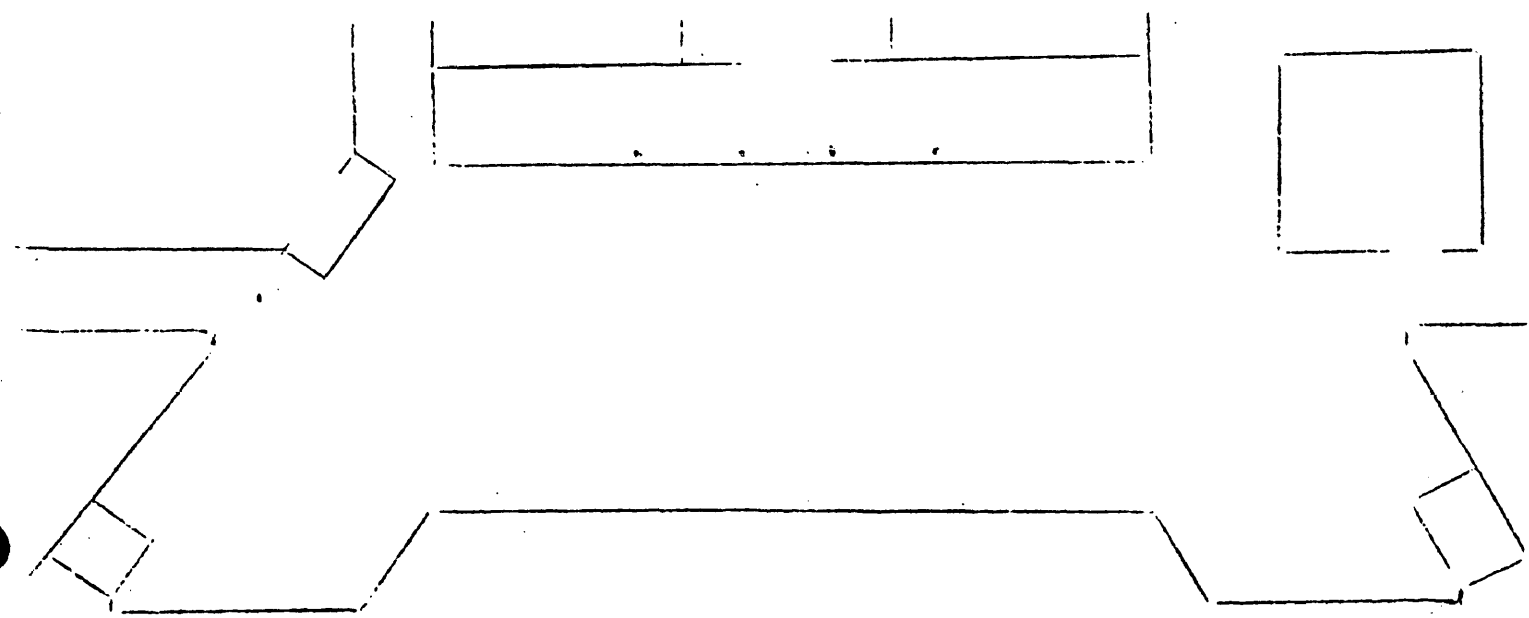
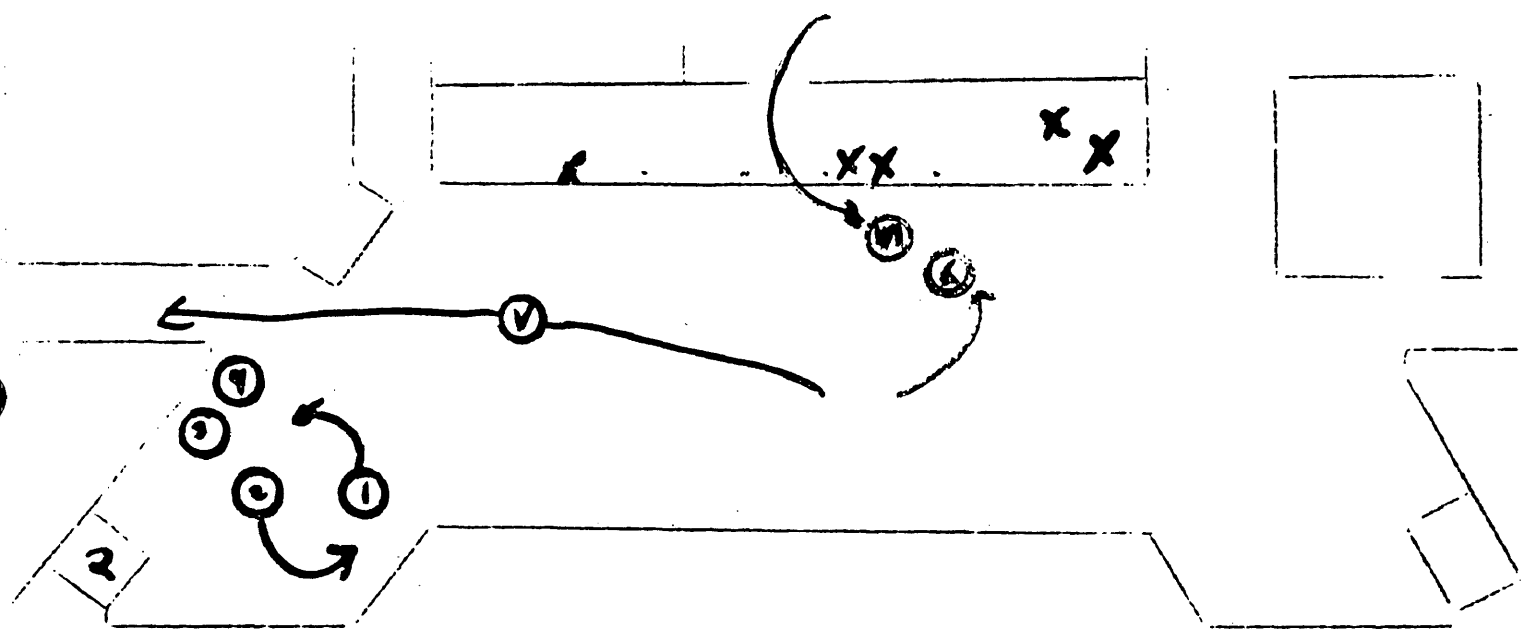
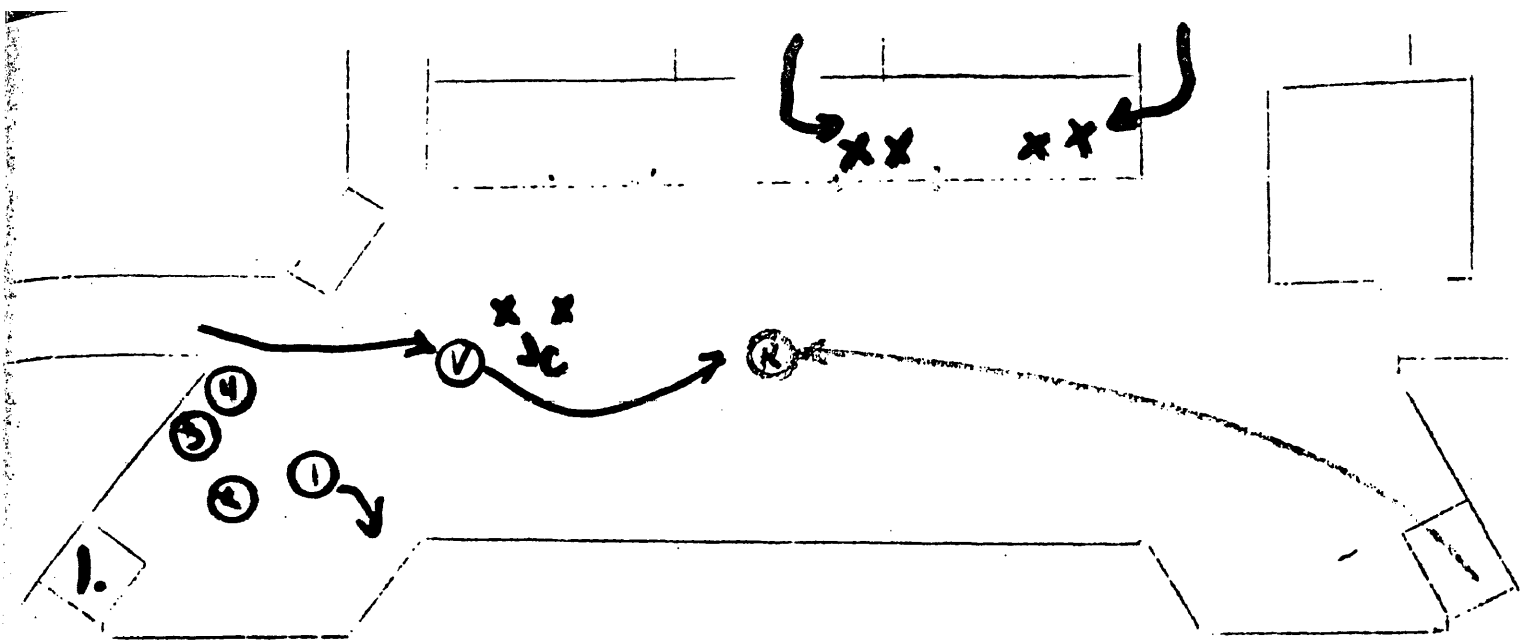
scatter:
saloon girls stay on porch
cowboys start DC but run back
2 columns x upstage

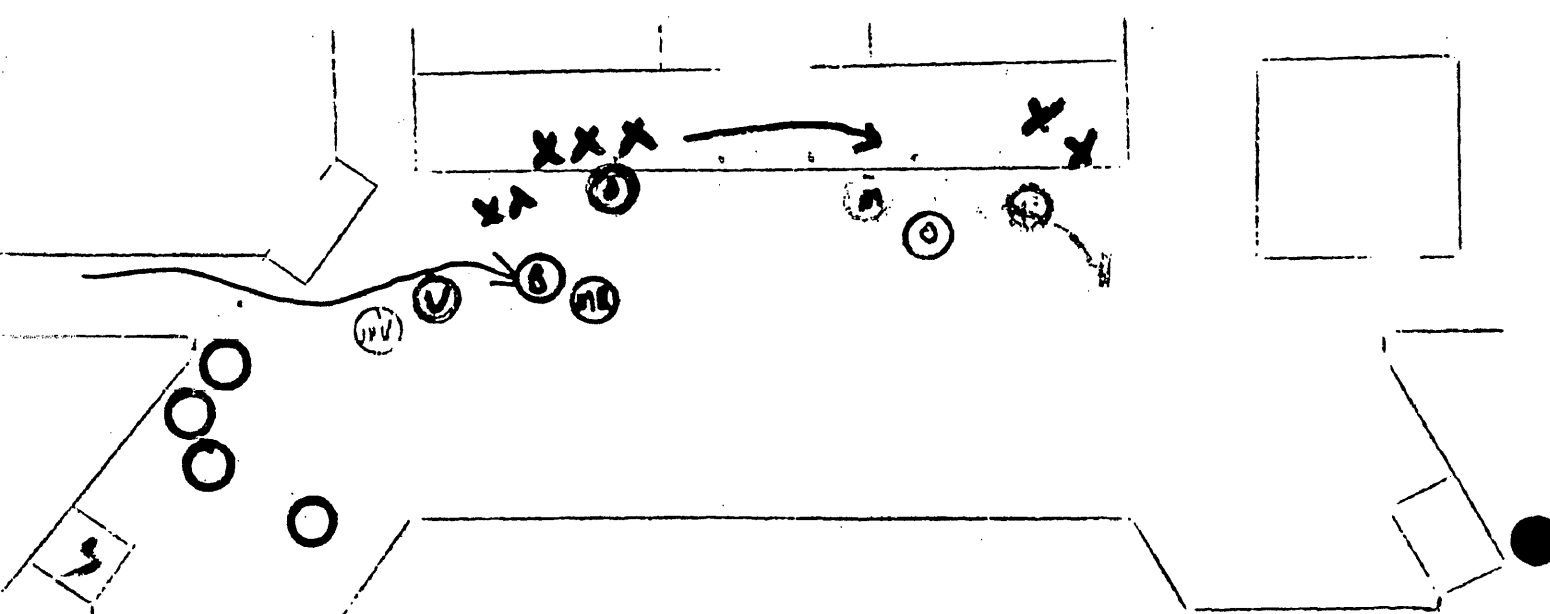
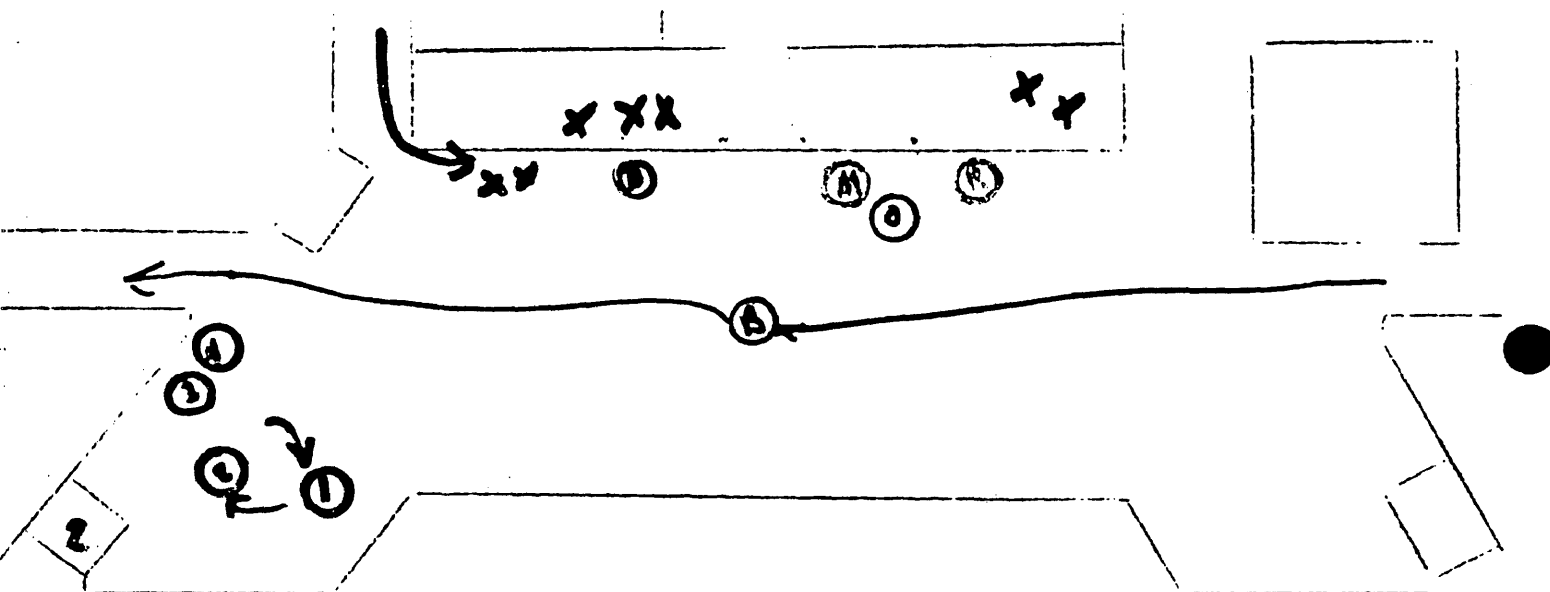
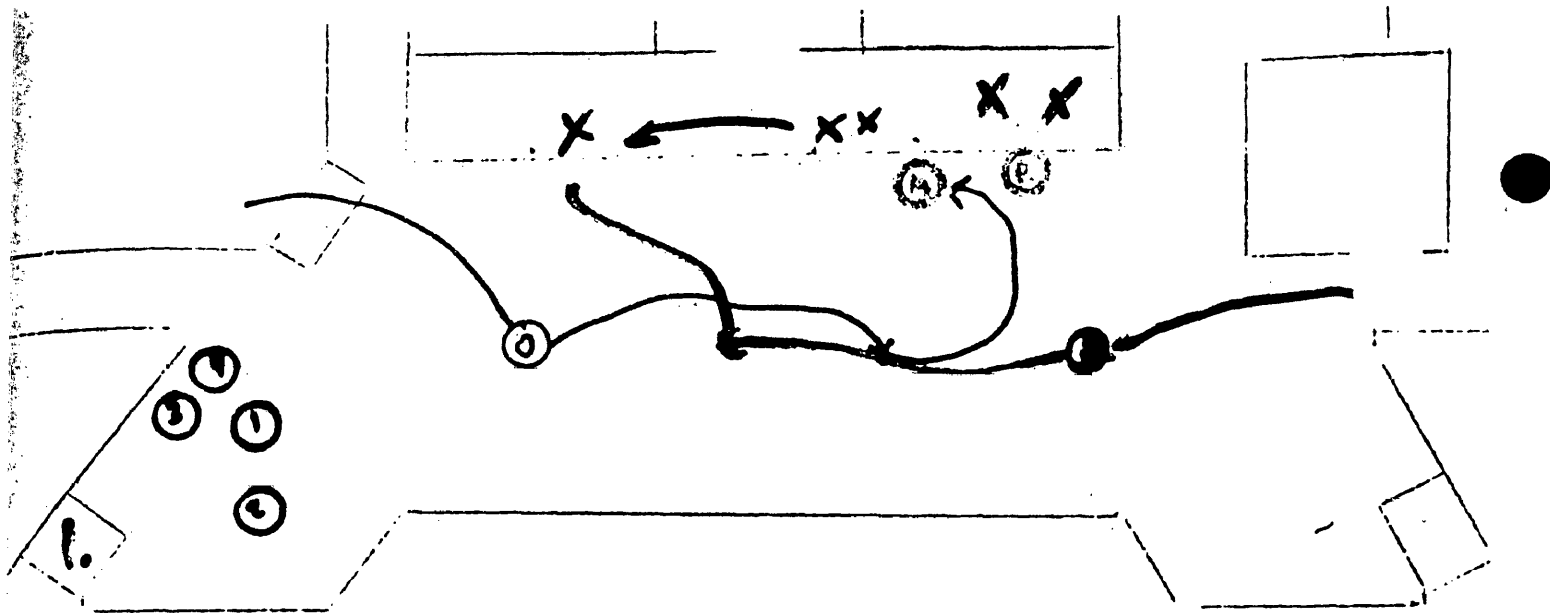
clerk x up to stage from house R
Mervyn & 2 Cowboys enter R x to body
P B
M x R

dance hall girls re-enter & stand CC on porch
ladies return

Marv & Rack meet
Marv hands him coin - they shake hands before being introduced

Maroon enters through saloon doors x down to C meets Rack who has Xed to meet her





swinging doors, center, smiles coquettishly at the audience, lifts her skirt to reveal an elaborately jeweled garter, then sashays off, left.] Her morals may have been base-metal, boys, but her heart was eighteen carats. And our brave, efficient sheriff, Jack Oglesby. [JACK OGLESBY enters from the jailhouse, right, walks slowly and cautiously along the street, whirls suddenly, and draws on an imaginary enemy, then holsters his gun, spits thoughtfully, and strolls on out, left, still on the alert.] A law man with a jaw like a rock. And a brain to match. And lovable old Doc Burch, the town doctor. [DOC BURCH comes out of the bank building, left, evidently a trifle tipsy, and makes his way unsteadily across the stage and out, right.] A bit too fond of the bottle, perhaps, but with a heart of purest eighteen carat gold. And God has not forgotten Gopher Gulch, either. Although at times it may seem He has temporarily overlooked it. We have our local parson—the Reverend Stanley Blackwood. [REVEREND BLACKWOOD, tall, with a hawklike face, dressed in preacher's garb, enters, left, walks slowly across the stage, and exits, right.] A servant of God with a heart of purest granite. In other words, folks, what we have got in Gopher Gulch is all the ingredients for the Perfect Myth—standardized plot, magnificent scenery, idealized characters. Everything. Perfect. Except for one small fly in the ointment. Sneaky Fitch. [He strikes a terrible discord on his guitar.] Sneaky Fitch is what you might call the one rotten apple, the one corrupting bit of reality breaking in on this bright world of beautiful unreality—and poisoning the whole scene! Who—or, what—is Sneaky Fitch? I'll tell you. He's the town bum. But Sneaky is not content to be the lovable, ideal town bum of Western myth and folklore. Oh, no. He's a real bum! A real bum! He is the most fly-livered, yellow-bellied, good-for-nothing, low-down, rotten-clean-through, miserable polecat that ever walked the face of the West! And that ain't the half of it! During this the townspeople gradually file in and form a sort of choral group behind the SINGER—RACKHAM, MAROON, SHERIFF OGLESBY, MERVYN VALE, MRS. VALE, REVEREND BLACKWOOD, MRS. BLACKWOOD, DOC BURCH, various COWBOYS, etc.]. The worst of it is this: Sneaky Fitch is yellow. Right. You heard me. He is just plain yellow—a coward.

1. Sheriff Jack O. enters
From jail X L draws
gun toward end.

JO sticks chin out

JO draws gun on Singer
Doc enters DL X to C
tips hat to end X
up to WH girls to talk

2. Rev B enters L X to
C with bible then
X R and out

3. Vales + Blackwood's
re-enter with rest
of townspeople

Note! All rds should
be out towards
audience.

— All look at each other

1. Gloves at
Singer

1. one rd

2. 2 rds

3. shake one

4. bob head's

up + down

5. verbal "uh uh!"

Warn Cue 5

6

JAMES L. ROSENBERG

[ACT I

And he don't even have the good grace to be *ashamed* of it. *Yes*—in a Myth where courage is the theme and the slow-walking shoot-out on Main Street is a sacred ritual, like the tournaments and combats of the knights of old, Sneaky Fitch is *afraid to draw*—and he don't deny it! Oh, how can the Good Lord of the Prairies permit such shame and infamy to abide beneath the Western sky? *[A choral moan from the townspeople.]* And if Sneaky ever *did* get up guts enough to draw that rusty, useless old gun of his, it would be to shoot somebody when they wasn't looking! *[A more scandalized choral moan from the townspeople.]* It's a fact! *[Starts to sing.]*

Sneaky Fitch, Sneaky Fitch

Is a low-down yellow son of a ~~star~~

Mrs. Blackwood. Prairie dog.

Singer *[raising his hat to her]*. Thank you, ma'am. *[Back to audience.]* Yes, there it is: the only blot on the mythic perfection of Gopher Gulch, Out West. Sneaky Fitch. Short, *skinny*, ~~scrubby~~. With a nose like an overripe tomato and whiskers like a decaying scrub brush. Age: Uncertain. Real name: Unknown. Profession: Coward. And this is the chapter of the Myth we want to bring you tonight: The Saga of Sneaky Fitch.

Mrs. Blackwood. Oh, he's a dreadful man.

Mrs. Vale. A terrible man.

Maroon. He's not a man, at all.

Mrs. Blackwood. He drinks.

Mrs. Vale. He curses.

Maroon. And I don't think he has ever taken a bath.

Mrs. Blackwood. He is a liar.

Mrs. Vale. And a cheater.

Maroon. And he is yellow clean through.

Mrs. Blackwood. He is a thoroughly immoral person.

Mrs. Vale *[with a sniff, glancing at MAROON]*. Although there are others around here who have no call to be criticizing morals.

MRS. BLACKWOOD *sniffs knowingly*, too.

Maroon *[with a toss of her head]*. Come on, Jack. I'll let you buy me a drink.

Sheriff Oglesby *[doffing his hat and offering her his arm]*. It's an honor, ma'am.

all look up

all along

Cue 5

Break rise
all start to
move.

Men shake heads

Women "oh" "tick tick"

Men - "oooh"

Mar + JO exit into
saloon

CORC OHC

Roc OB 30

Mr V RMB

Mrs V Mrs B

Mar

G. A. (San)

SR SB

1. Big "uh-uh!"

2. one Nod

3. look up

Mrs B turns out
front & says

4. 2 nits

5. shrug shoulders

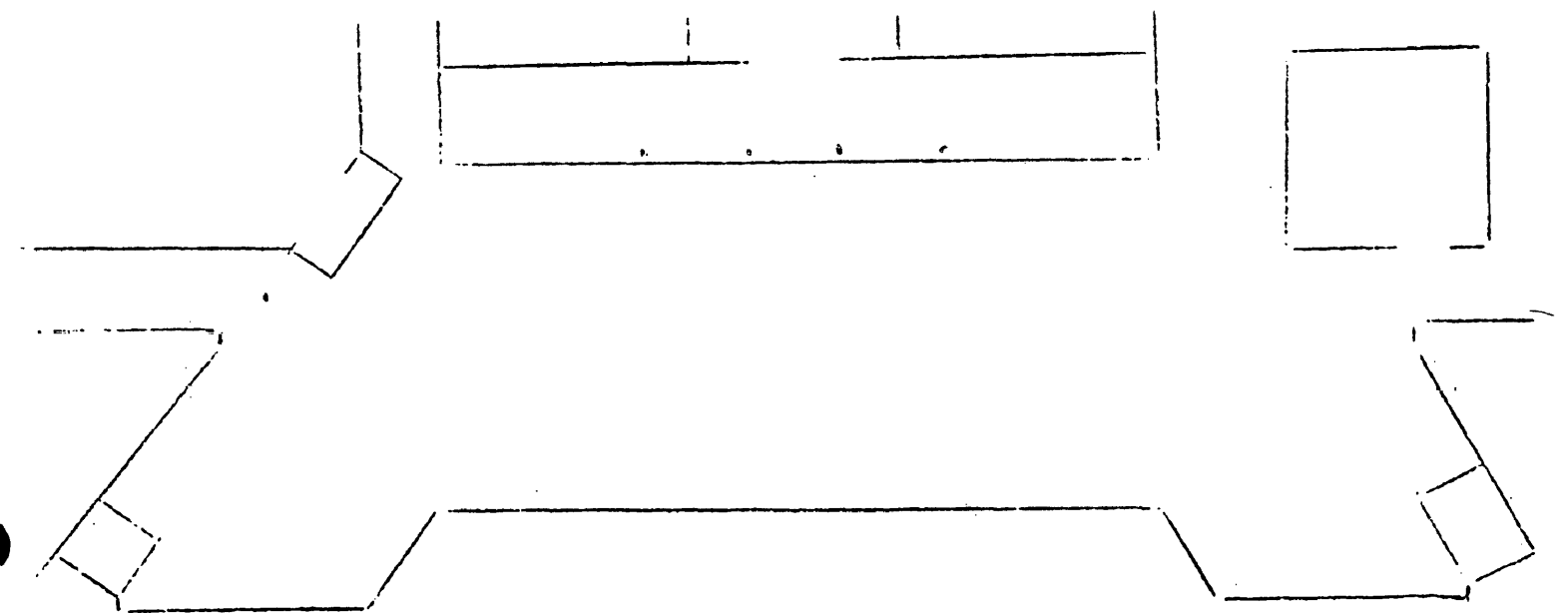
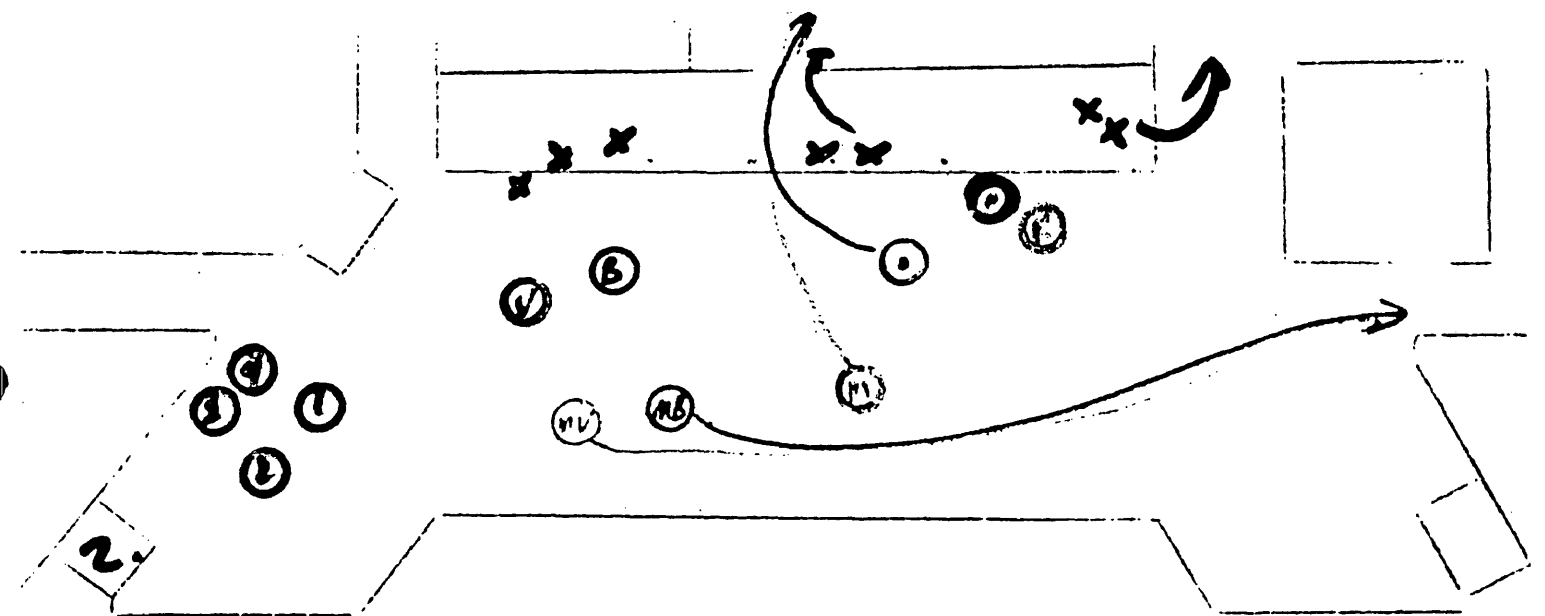
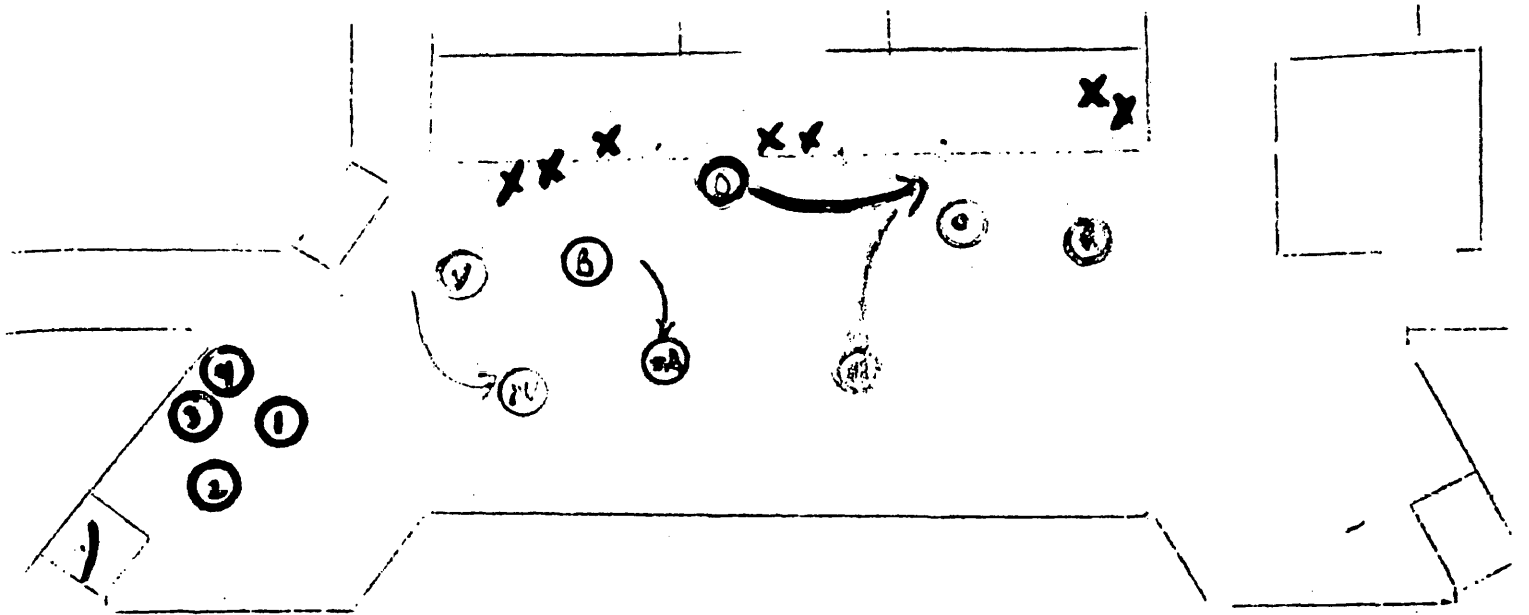
6. "uh-huh!"

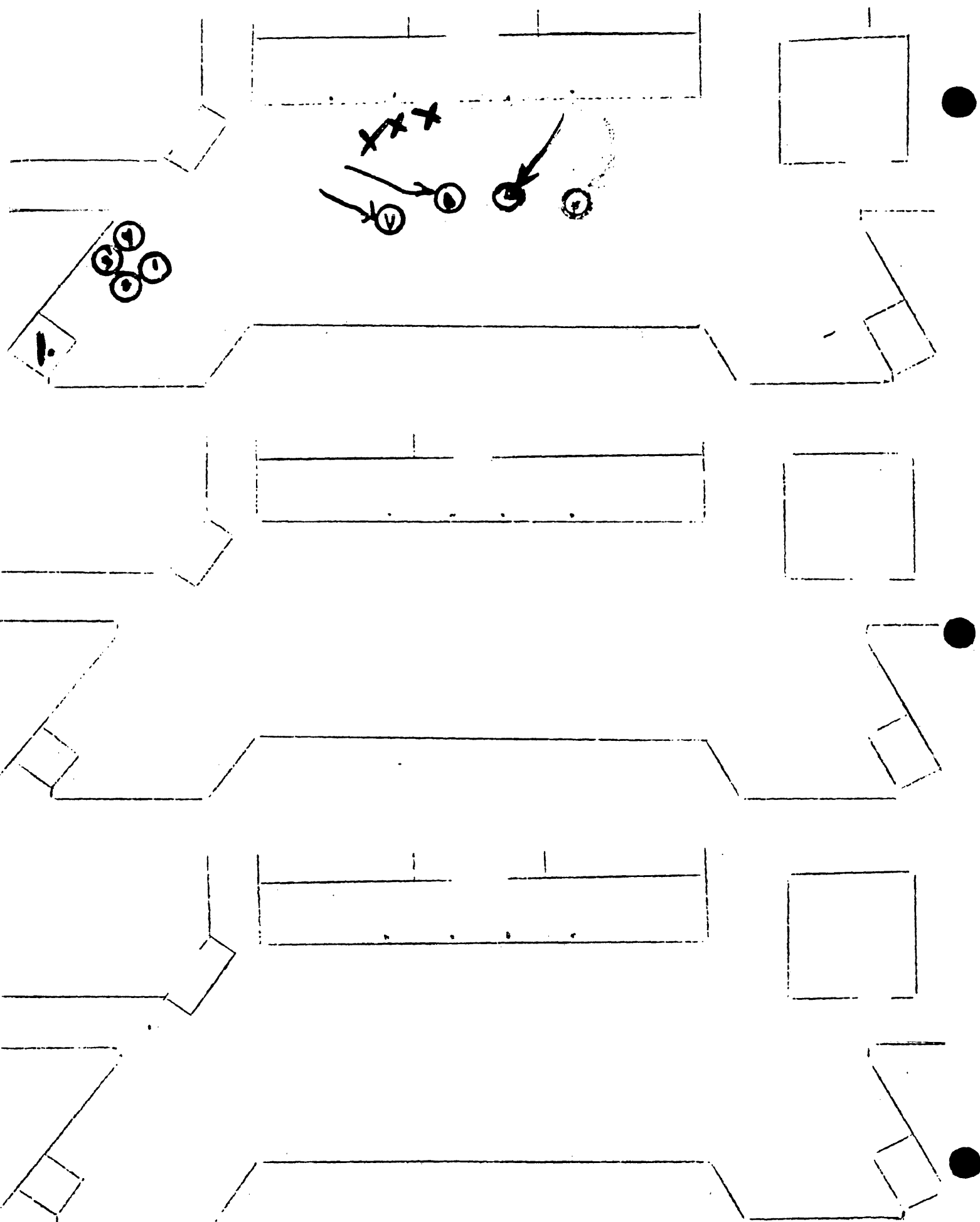
Mrs B x DC

Mrs V follows

Maroon x DC

Mrs V - snooty look
over shoulder





They go into the Red Dog Saloon. MRS. BLACKWOOD and MRS. VALE, gathering their shawls about them disapprovingly, exit, left. The remaining men on the stage gather in a small knot, left center.

Doc Burch. Men, things are getting worse day by day around here. What are we going to do about Sneaky Fitch?

Rackham. What *can* we do? We can't shoot him. He won't draw!

Doc Burch. The yellow-bellied skunk.

Mervyn Vale. We can't ride him out of town on a rail. We've done that—and he just comes sneaking back.

Doc Burch. The skulking varmint.

Reverend Blackwood. I am afraid the man is beyond God's forgiveness. So we can't even pray for him—with any effectiveness, that is.

Doc Burch. But, doggone it, something's got to be done! He's bad for business!

Rackham. Doc's right. We're losing a lot of tourist trade on account of him.

Doc Burch. You're darn tootin'. Who wants to come to a picturesque Western town where there's something like *him* around—just ruining all the picturesqueness!

Mervyn Vale. It's a problem for the Chamber of Commerce. And, speaking for the Chamber of Commerce—

Reverend Blackwood. Gentlemen, it's a problem for God. We are agreed that all human expedients are powerless. But pause and consider: Man is mortal. Sneaky Fitch surely cannot live forever. One day he must die.

Doc Burch. But if only we could help him along a little.

Reverend Blackwood. It is a tempting thought, brother, I must confess. But let us rather repose our trust in Eternal Providence.

They all uncover their heads solemnly.

Doc Burch. And liquor. The rate Sneaky puts it away, I don't see how he's lasted *this* long!

Rackham. I think he goes on living out of sheer cussedness.

Doc Burch. Oh, he's ornery, all right. And sneaky.

Singer [singing].

{ Sneaky Fitch, Sneaky Fitch
Is a low-down yellow son of a —————

Cowboys on porch

Each steps out to
take stage as he
presents his idea

loud ooh! scream

(2) The swinging doors, center, open like an explosion, and SNEAKY FITCH comes hurtling through and sprawls full-length, center stage. A deep voice behind him roars: And stay out! SNEAKY gets up slowly, dusting himself off. He is indeed pretty much as he has been described—small, ragged, disheveled, disreputable looking. He has a reddish nose, seedy whiskers, and a general air of run-down raffishness. His hat is too large; his patched trousers are baggy and are held up by a length of twine. He wears a rusty and obviously nonfunctioning pistol in a holster at his side.

Reverend Blackwood. Drunk again, Brother Fitch?

Sneaky. Again, Reverend? Hell, no! The word is still.

Reverend Blackwood. Ah, deplorable man.

Sneaky. Howdy, Doc! How are things at the pill factory?

Doc Burch. Sneaky, would you mind standing downwind of me?

Sneaky. And you, too, Undertaker? Still hangin' around, lookin' for business, eh? Well, I ain't a prospective customer—not yet. So just move along. —gesture

Rackham. You would be, if you was half a man, dang you!

Sneaky [turning to see him]. Oh—howdy, Rackham.

Rackham. Draw, Sneaky Fitch!

Sneaky. No, thanks.

Rackham. What do you mean, "No, thanks"? You can't say "No, thanks"! I'm challenging you! Don't you get it? Any man with even a drop of courage or honor has got to draw when he's challenged. It's—[Solemnly.]—it's the Code of the West.

They all uncover and stand for a moment with bowed heads.

Sneaky. Well, I'm an Easterner. Came out here ~~about~~ ^{an} ~~and~~ ^{and} years ago from New Jersey. I ain't drawin'.

Rackham [almost crying]. I can't stand much more of this! I can't stand to see the Code of the West trampled underfoot and—and desecrated—by an Easterner!

Sneaky. Now, dag nab it, Rackham, don't get all tore up and get to blubberin' again. Try to look at it my way. Every day you challenge me to draw, and every day I tell you I ain't a-goin' to. Why should I? It don't make sense. For one thing, this old gun ain't worth a tinker's

Sneaky then
sneaky out

Sneaky turns
surreptitiously to
sitting position
in middle of room

Sneaky rises x to draw

Sneaky starts into
pose then backs
off

man back away

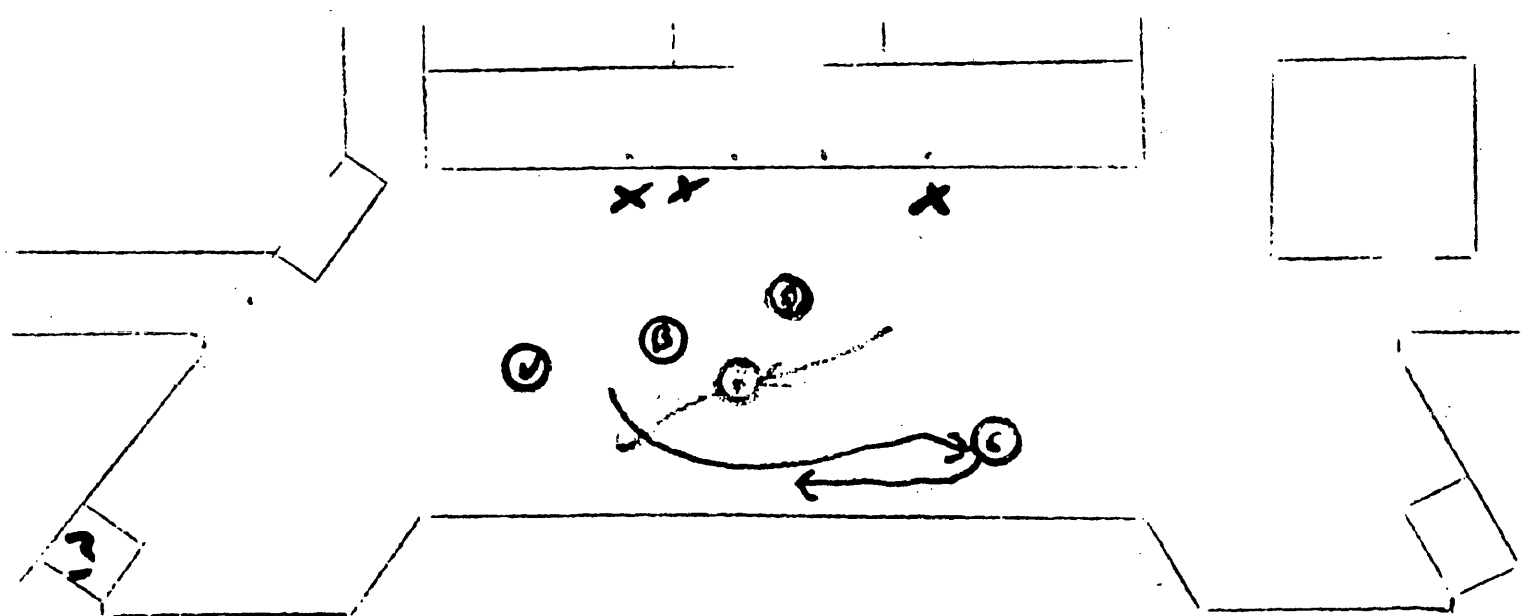
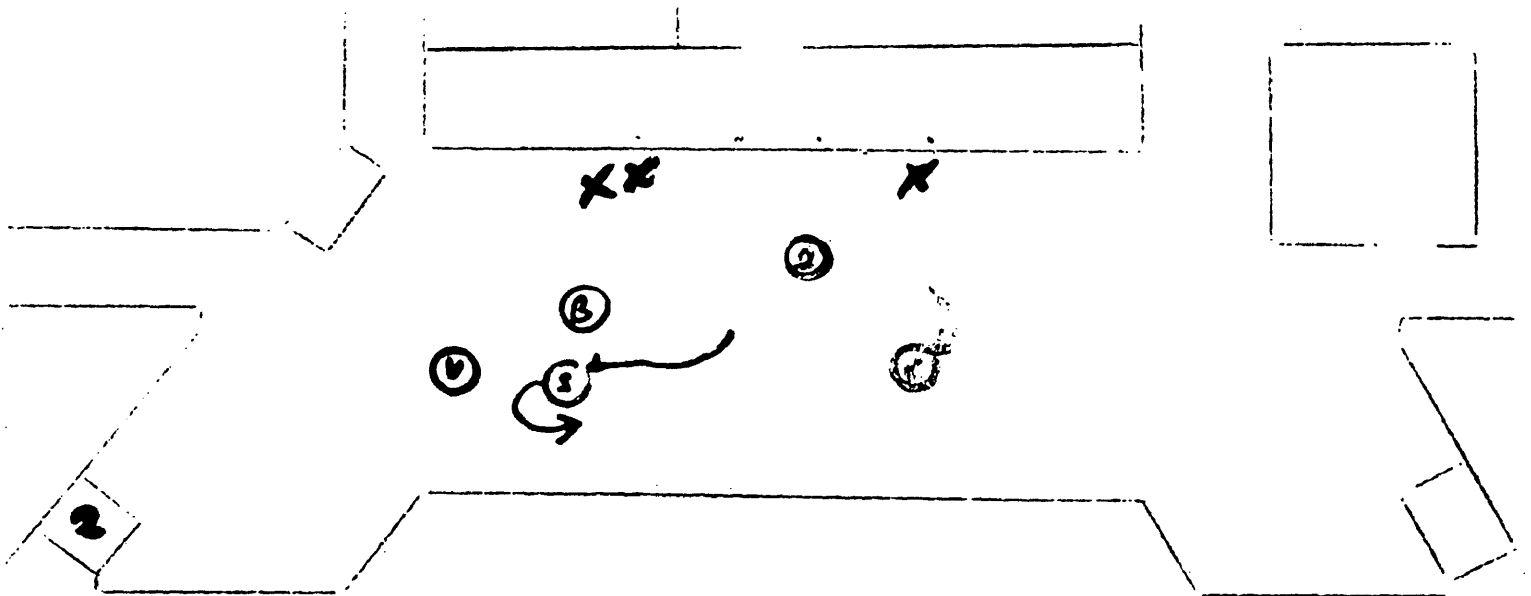
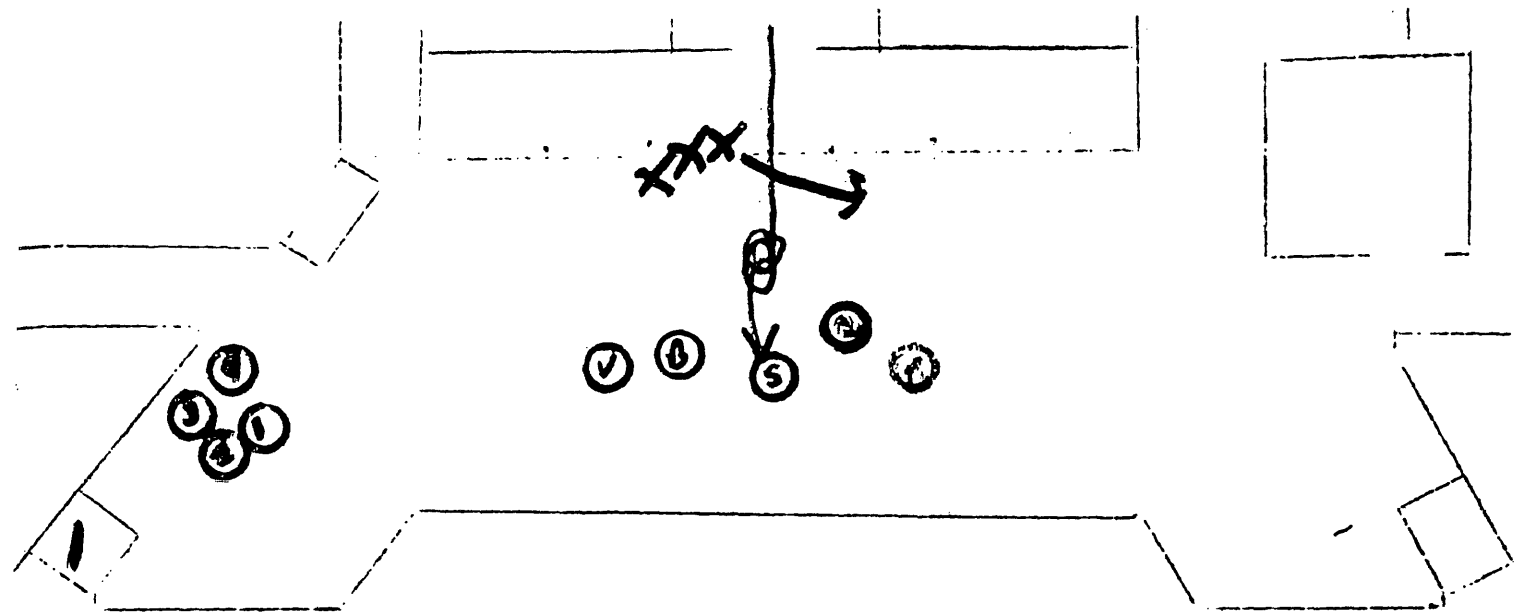
Sneaky x DL

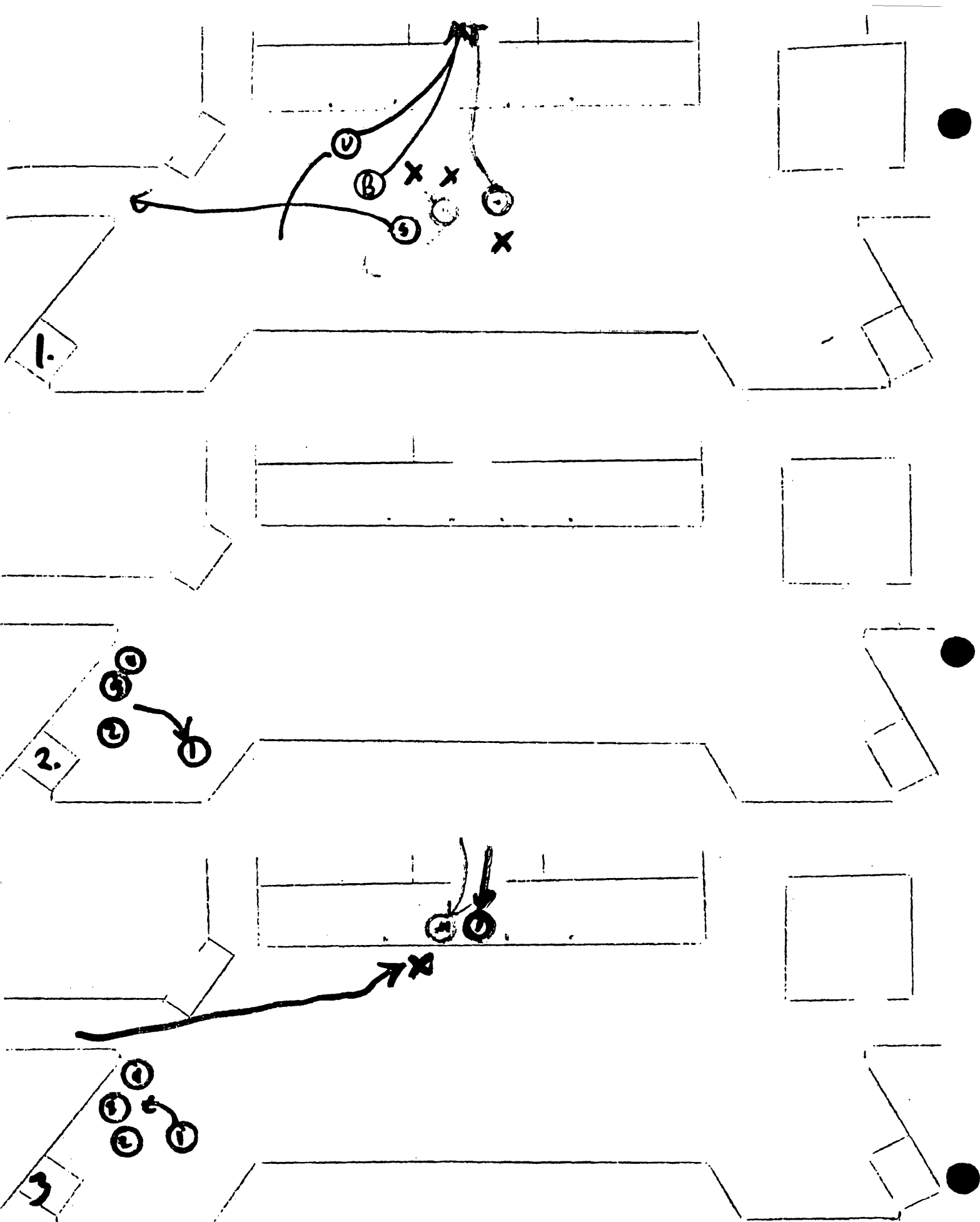
Rack x OR

Sneaky x 2 or 3
steps R to
Rack

11 take off hats
can see + hum

Men start to
take off hats then
Rack waves them
off





Warn Cue 6

damn, and for another thing, you're younger and faster on the draw than me. So for me to draw on you would just be plain suicide—and who wants to go around committin' suicide? It's ridiculous. Besides, if I *did* want to commit suicide, there are more painless ways of doin' it.

Doc Burch. Like drinking yourself to death?

Sneaky [with a roguish wink]. Well—I *had* considered that possibility. *rub belly*

Rackham. All right, Sneaky Fitch, you yellow-bellied, lily-livered, good-for-nothing polecat! I can't kill you. But at least I can get a little entertainment out of you. What do you say, boys? [To a couple of Cowboys in the crowd.] Let's have a little fun! You can't fight, Sneaky; but maybe you can dance, huh?

Sneaky. Now, cut it out, Rackham—

Rackham [firing at his feet]. I said: *dance!*

1. RACKHAM and the COWBOYS start to fire at SNEAKY's feet, and he dances desperately, yelping with fear. The SINGER accompanies this bit of action with a lively Western dance tune. Finally, tiring of the sport, RACKHAM gives SNEAKY a powerful shove that sends him sprawling headlong off-stage, (right) RACKHAM and the COWBOYS follow him, laughing, shouting, firing their guns in the air. DOC BURCH, REVEREND BLACKWOOD, and MERVYN VALE exit into the saloon, shaking their heads dolefully.

The stage is empty. A moment of silence.

2. Singer: Well, there you are. You see how it is. Gopher Gulch has got a problem. A big problem. Of course, Sneaky Fitch could solve the whole thing if he had the common decency to lie down and die. But cowards don't seem to have that kind of decency. The only thing *they've* got is longevity. But then, one day—

A Cowboy comes running in from right, shouting: "Oh, Doc! Doc! Doc Burch!" DOC BURCH comes out the swinging doors, center, a glass of beer in his hand, MAROON on his arm

3. Doc Burch. Here I am, Bill. What is it?
Cowboy. It's Sneaky Fitch! Y'better come quick, Doc! He's dyin'!

Doc Burch [sips meditatively at his beer]. You don't say.

--- Rack circles around Sneaky
to L
R S

3-shots

Maroon hangs on arm

Warn Cue 7

Cowboy. I was ridin' past that old shack of his, out on the prairie, and I heard this voice callin', sort of feeblelike: "Help! Help!" So I went in, and there he was, just a-layin' there. He's been took bad, Doc. I tell you, he's a dyin' man.

Doc Burch [to MAROON]. Seems almost too good to be true.

Maroon. Maybe if you kind of take your time—

Doc Burch [finishing his beer]. Well, I better go see if I can help him out. Professionally, that is. [Holds MAROON his empty glass.] You spread the good word, Maroon.

Maroon. I'll do that, Doc. Hurry back.

She exits into the saloon. Doc takes a broomstick-type "horse" which is leaning against the hitching post and rides off right, the Cowboy looking after him.

The lights fade out, leaving only a small spot on the SINGER, downstage right. The houses on stage are barely outlined in an orange sort of sunset glow. Down left, a small area of light comes up, representing SNEAKY FITCH's shack. SNEAKY is lying on a small cot, a ragged quilt pulled up under his chin. Near the cot are a small potbellied stove and a chair. A clean, pressed blue suit lies over the back of the chair; SNEAKY's regular clothes are in a heap on the chairseat. The SINGER begins to strum and sing softly: "Bury Me Not On the Lone Prairie." SNEAKY lifts his head, looks about, then takes a bottle from beneath his covers and takes a long drink from it. Then he gets up; he is dressed in long red underwear. He goes cautiously to the chair, rummages through his pants pockets there, and extracts a large roll of greenbacks. He looks about, seeking a hiding place for the money; finally, struck by an inspiration, he goes to the stove, lifts the lid, and puts the money inside.

Hoofbeats are heard approaching. SNEAKY scrambles back into bed, pulls up the covers, and closes his eyes. The SINGER finishes his song. Doc Burch enters, left, and comes forward into the pool of light delineating SNEAKY's shack.

Doc Burch. Sneaky! Sneaky Fitch! [A faint groan from the figure on the bed.] Sneaky! It's me—Doc Burch!

- Doc exits R
- Cowboy starts R
then turns back
+ exits into
Saloon

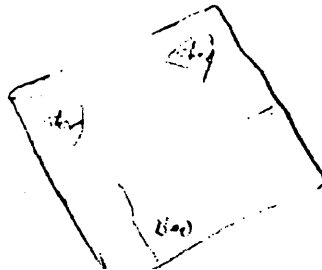
Down left the
sneaky's shade unit
is turned around
into place

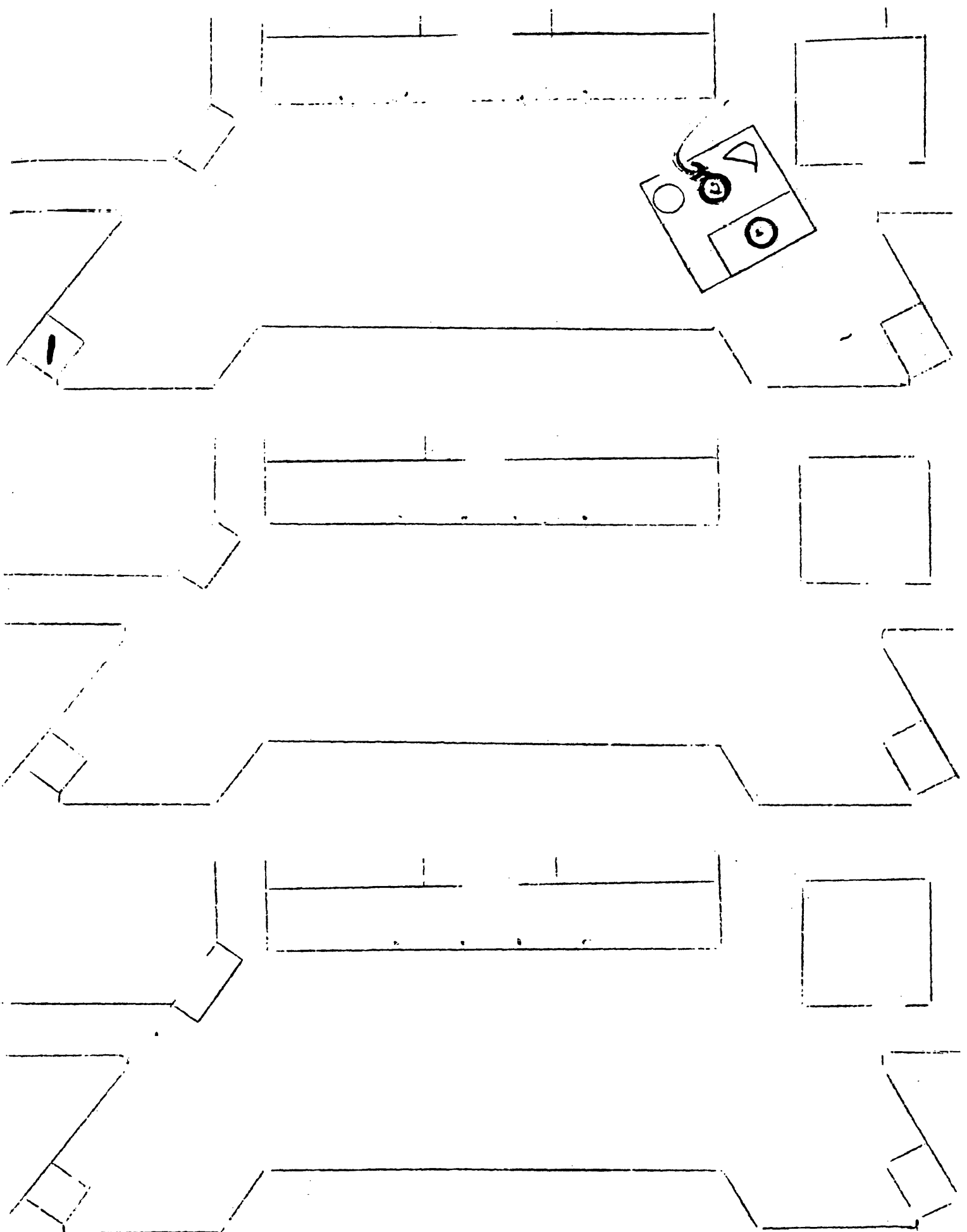
(3)

Cue 7

Cue 8

at first he doesn't
want to put the
money in the stove.
but as Doc knocks
on the door he
quickly lifts the lid
and throws the money
in





Sneaky [opening one eye; in a weak voice]. Is that you, Doc?

Doc Burch. What seems to be the trouble here, Sneaky?

Sneaky. Oh, I don't know, Doc. I just seemed to be struck all of a heap with a kind of a consumption and a decline. I'm going fast, Doc—I know I am.

Doc Burch. Well, let's see what we can do to help things along, Sneaky. Er—I mean—to help you get better. [He looks around for a chair, sees the only one, clears the clothes off it, notices the blue suit.] Say, this is a mighty fancy suit of clothes you got here. I don't recall ever seeing you wearing this suit.

Sneaky. That's right—and you ain't going to, either, till I'm stretched out for good. That's my buryin' suit. I've been saving that for ~~only~~ years now.

Doc Burch [fingering it]. That's a fine piece of material there. Ought to be worth some money.

Sneaky ~~Doc~~. I want you to give me your word I'll be laid out in that suit. I don't want no thievin' skunk laying his hands on that after I'm gone.

Doc Burch. Sneaky, you've got my solemn word. Er—where can I put these clothes?

Sneaky. Oh, anywheres. It don't make much difference. I ain't a very particular housekeeper.

Doc Burch. I can see that. [Drops the clothes on the floor; then draws the chair up beside the cot and leans forward.] Now then, let's have a look at you. Say "Ahi!"

Sneaky [opening his mouth very wide]. A-a-ah!

Doc Burch. Wider!

Sneaky. A-a-ah!

Doc Burch. Oh, my. — turns head

Sneaky [anxiously]. What's the matter, Doc?

Doc Burch. Oh, dear.

Sneaky. What did you see in there?

Doc Burch. Well, I tell you, Sneaky—it's hard to put this in terms the layman can understand. But what you've got is an inflammation of the lower antofogasta.

Sneaky [aghast]. No! to audience

Doc Burch. Not only that—I'm afraid you've got a fluxion of the cartilaginous participles.

Sneaky [with a beatific smile]. Doc, I could listen to

Picks up suit

reach for his arm
+ pull him back

.. Drops back

Doc takes out dirty towel
Japanner, spits on it,
wipes it off in his armpit,
then uses it in Sneaky's
mouth.

.. He puts hand on
shoulder

— Doc says

Car for long

only up on
bow

very bad
reach into
Doc's face
looks & finds
it, mouth open

you talk all day. I declare, it's better than going to church, to hear the conversation of an educated man.

Doc Burch [*modestly*]. Just some technical terms all us doctors pick up in doctor school.

Sneaky [*more anxiously*]. Well, what do all those terms mean, though? How long have I got?

Doc Burch. Hard to say, Sneaky. Not long, though, I'm afraid. Let me try your pulse! [*Takes SNEAKY's wrist in one hand and with the other draws out a huge gold pocket watch. After a moment.*] Well, I'll be damned.

Sneaky. What—what is it, Doc?

Doc Burch. Man, you haven't got any pulse!

Sneaky. You mean I'm dead?

Doc Burch. Well, if you're not, you're so close to it, it's not even funny.

Sneaky. Well, Doc, you've got to do something! You've got to save me!

Doc Burch. Sneaky, I'm a doctor, not a magician. And there comes a time in every man's life when Death comes a-knockin' at the door, and there ain't nothing he can do but give in to it. x

Sneaky. But I don't want to die! I don't want to give in to it! I want to stay alive! That's what my whole life has been devoted to, you might say—staying alive.

Doc Burch. Yes, I know, Sneaky. And there's a lot of folks in town that kind of hold that against you.

Sneaky. What, my staying alive? Why? What's wrong with that?

Doc Burch. Well, a lot of folks say a man of real courage and honor shouldn't be so particular about staying alive. It ain't—well, doggone it—it ain't *honorable*!

Sneaky. These folks that say that—they're all pretty much alive, ain't they?

Doc Burch [*irritably*]. Sneaky, I didn't come out here to argue with you! I came out here to see what I could do to help you along—er—I mean, help you out. [*Shivering.*] Brr! It's cold in here.

Sneaky. Yes, it does get a mite breezy on windy days.

Doc Burch. You ought to light a fire. [*Rises and moves to the stove.*]

Sneaky pulls
Doc's arm

Doc rises

Doc pulls away —
Sneaky hangs on to
his arm

Sneaky pulls Doc
back to see
Doc's effect

Sneaky crawls
back into bed

Doc lifts arm
to feel wrist,
then moves down
arm. Finds nothing

— pulls Doc's arm

— Sneaky crawls
out of bed — on knees
+ begs Doc

Doc turns to
Sneaky mother-of-fart,

Sneaky [jumping up with a yell]. No!

Doc Burch [turning in surprise]. Why, what in tarnation—?

Sneaky. Well, I mean—that stove don't draw so good, and it gets all smoky in here—and, besides, I ain't cold, if I stay in bed with the covers around me—

Doc Burch [coming back to the bed, uncertainly]. Well—if you say so—

Sneaky. Doc, before you go, I want to make a request of you. A last request.

Doc Burch. All right. What is it, Sneaky?

Sneaky. Secin' as there ain't anybody else, and you're the only friend I got in the world— [*Doc Burch sits again by the side of the bed.*] It's about my funeral arrangements. Now, first off, I want one of the fifty-dollar caskets. You tell Mervyn Vale I don't want none of his cut-rate boxes. And then on my gravestone I want carved: Here lies—Franklin Fitch.

Doc Burch. Franklin?!

Sneaky [embarrassed]. That's my real name. I ain't never told nobody because—well, somehow they all got to calling me Sneaky, and it seemed to stick. But to tell you the truth, Doc, I never cared for Sneaky—it always seemed sort of—I don't know—undignified. I never really minded too much, but now that I'm dead—or almost dead—I don't see why maybe I couldn't have a little dignity.

Doc Burch [jotting the instructions down on a small pad of paper]. All right, if you say so, Sneaky. Franklin Fitch. Doggone it, Sneaky, I just can't bring myself to call you anything but Sneaky! It just don't seem right!

Sneaky. You don't have to call me Franklin—just my gravestone.

Doc Burch [grumbling]. Well—all right, if you say so.

Sneaky. Then under that you should put the dates of my birth and death, but I don't know for sure when I was born—so just put: He Was Born And He Died.

Doc Burch. He Was Born And He Died.

Sneaky. And then under that, put: He Was A Good Man.

Doc Burch. Oh, now, ~~well~~, Sneaky—I can't put that!

*Doc starts to open door
& Sneaky slams it shut
— Sneaky climbs back in bed
pulls covers up*

Doc Burch

*Sneaky makes gestures
with hand—points
to gravestone.*

Pause.

Sneaky. Why not?

Doc Burch. Because—well, because you weren't a good man!

Sneaky. Well, I wasn't a *bad* one.

Doc Burch. No, maybe not bad, like murderers and outlaws and such. But, dag nab it all, Sneaky, you were a coward, and you drank, and you cussed, and—~~bad~~ ^{shoot} man, you were danged near a sinner!

Sneaky [*after a moment's thought*]. Well, then, put this: He Was As Good As Most And Better Than Some. That's all right, ain't it?

Doc Burch. Yes—I suppose so. I suppose you could say that about almost anyone.

Sneaky. And don't forget to lay me out in that blue suit.

Doc Burch. I'll make a special note of that. Sneaky. [*Rising*]. Well, now, I got to be getting back to town. I'll see to all these arrangements as soon as I get back.

Sneaky. You ain't leavin' me here to—to die, are you, Doc?

Doc Burch. Well, now, Sneaky, I've got other patients to attend to—patients that have got a *chance*. I tell you what—I'll leave you a bottle of medicine. [*Takes a small bottle of pink liquid out of his doctor's bag.*]

Sneaky. Will it cure me, Doc?

Doc Burch. Now, Sneaky, I've already told you—for what you've got, there practically *ain't* no cure. I tell you one thing, though—if *anything* can do it, *this* can. This stuff can practically make the dead take up their beds and walk.

Sneaky [*eagerly*]. Is that right?

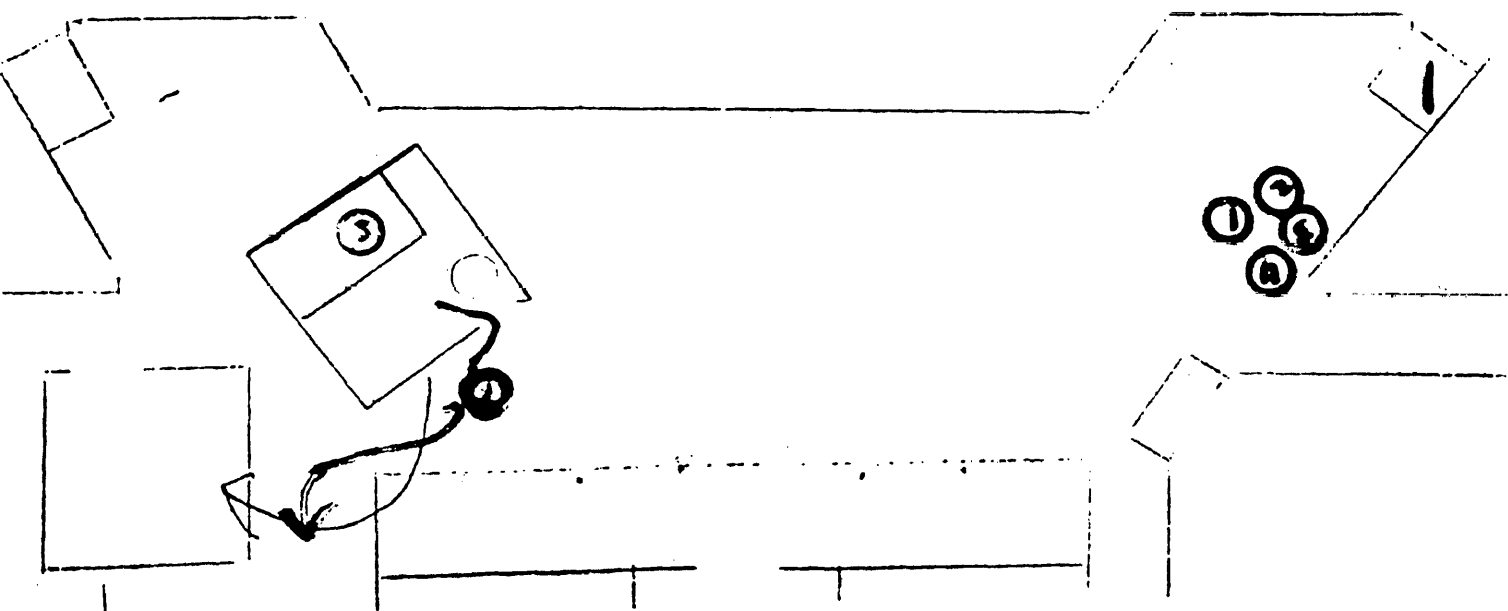
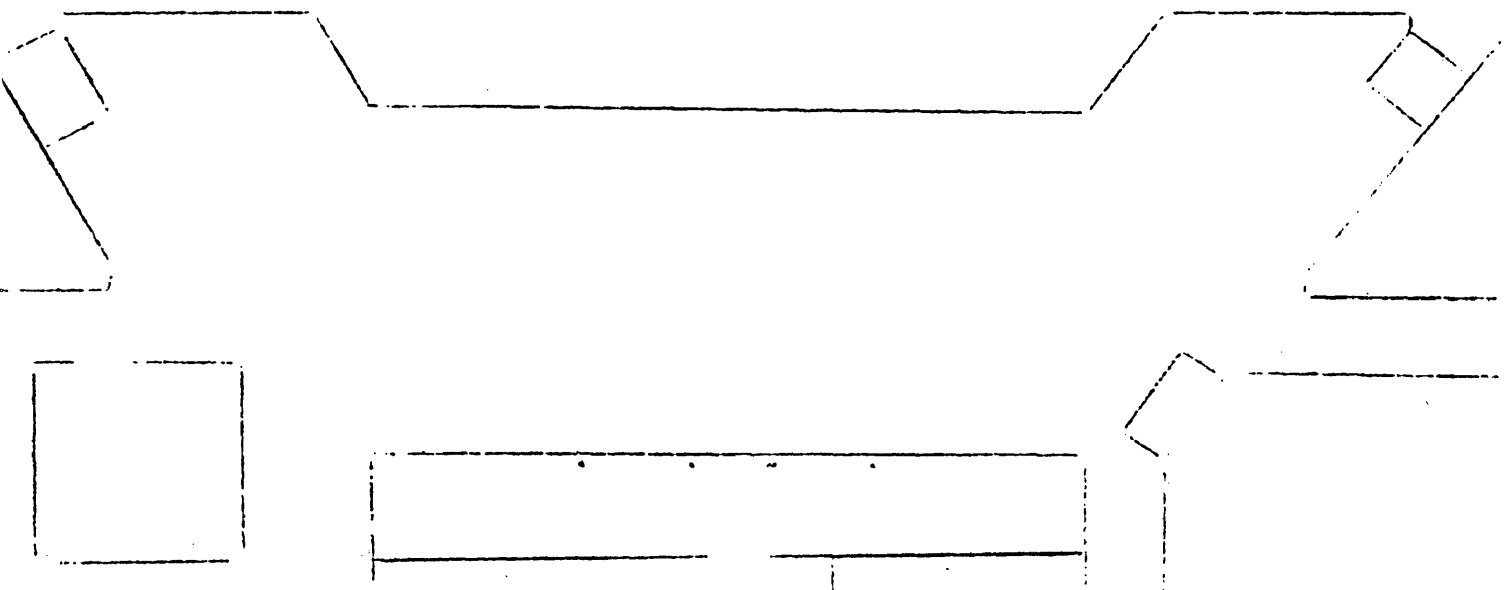
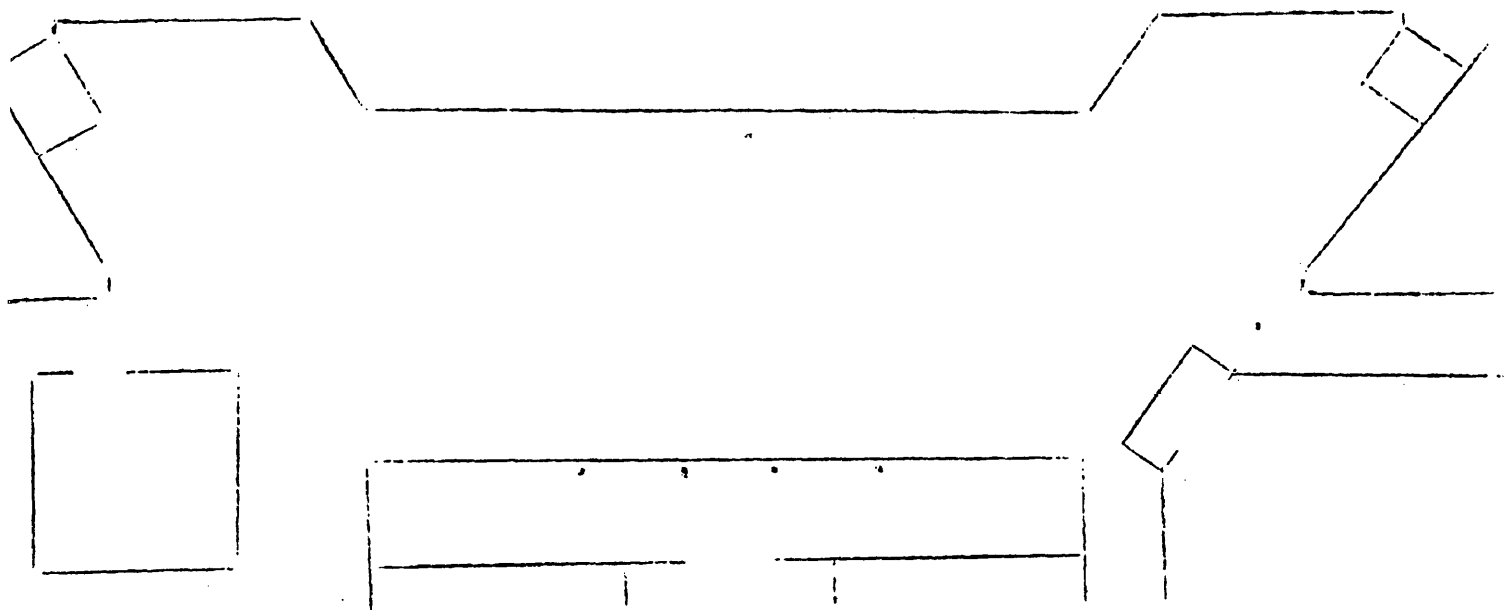
Doc Burch. Of course, I never gave it to anybody as far gone as you are. But, even if it don't save you, it'll make you kind of drowsy—so's you can go out peaceful-like instead of fightin' it.

Sneaky [*dubiously*]. I don't know. I think I'd just as soon fight it. I've been fightin' it all my life, and now don't seem no time to stop.

Doc Burch. Sneaky, you're a little out of your head—that's why you're talking like this. You just take this and lie back and rest. I'll tell Mervyn Vale to come by with

Sneaky gets much worse - cusses etc

Doc starts to give him a drink from the bottle



his wagon in the morning; you ought to be all stiffened out and ready by then. Drink up, now!

Sneaky. How does it taste? Nasty?

Doc Burch. Of course it tastes nasty! It's medicine, ain't it? And anything that's good for you is unpleasant. You know that.

Sneaky [sadly]. Yes, that's true.

He tips the bottle up, drains it, grimaces horribly, then, with a convulsive movement, lies down again and pulls the covers up until only the top of his head is showing. Doc Burch, watching him carefully, slowly closes his bag, pockets the notebook with the burial instructions, and puts his hat back on. He replaces the chair, picks up the clothes and puts them back on it, then, after a quick glance at SNEAKY, expertly rifles the clothing. He's disappointed to find nothing. He comes softly back to the bedside.

Doc Burch [gently]. Sneaky! Oh, Sneaky! Are you awake? [A loud snore from the bed. Satisfied, Doc Burch begins to search among the bedclothes. He finds the whisky bottle, looks at it in pleased surprise, and slips it into his coat pocket. He straightens up, still puzzled and dissatisfied. Suddenly his eye falls on the stove. He crosses to it, lifts the lid, reaches in, and takes out the roll of bills. Smiling knowingly, he counts them and then pockets them. He goes back to the chair, picks up the blue suit, and admires it.] Yes, sir—a very nice piece of material. X

He drapes the suit over his arm and exits hurriedly, off left. The light fades on SNEAKY's shack, leaving darkness, with only the single spot on the SINGER. He sings another chorus of "Bury Me Not On The Lone Prairie," while the lights slowly come up on the street scene, as before.

Singer. Well, as you can well imagine, the funeral of Sneaky Fitch was a great event in the history of Gopher Gulch. Everybody turned out: men, women, children, dogs, cats—even a prairie dog and a couple of rattlesnakes. To tell the truth, there wasn't quite the air of a funeral about it; it was more like a public holiday. But, by this time, I guess you can understand the reason for that!

As the townspeople begin to gather onstage, Mrs. BLACKWOOD and Mrs. VALE meet, center.

Sneaky grabs his arm
+ pushes it away

Doc peers & down his
throat Sneaky gags &
gags then grabs the
bottle & drains it. Says
"Ah!" as he lays back
on pillow

Sneaky snores & turns
over

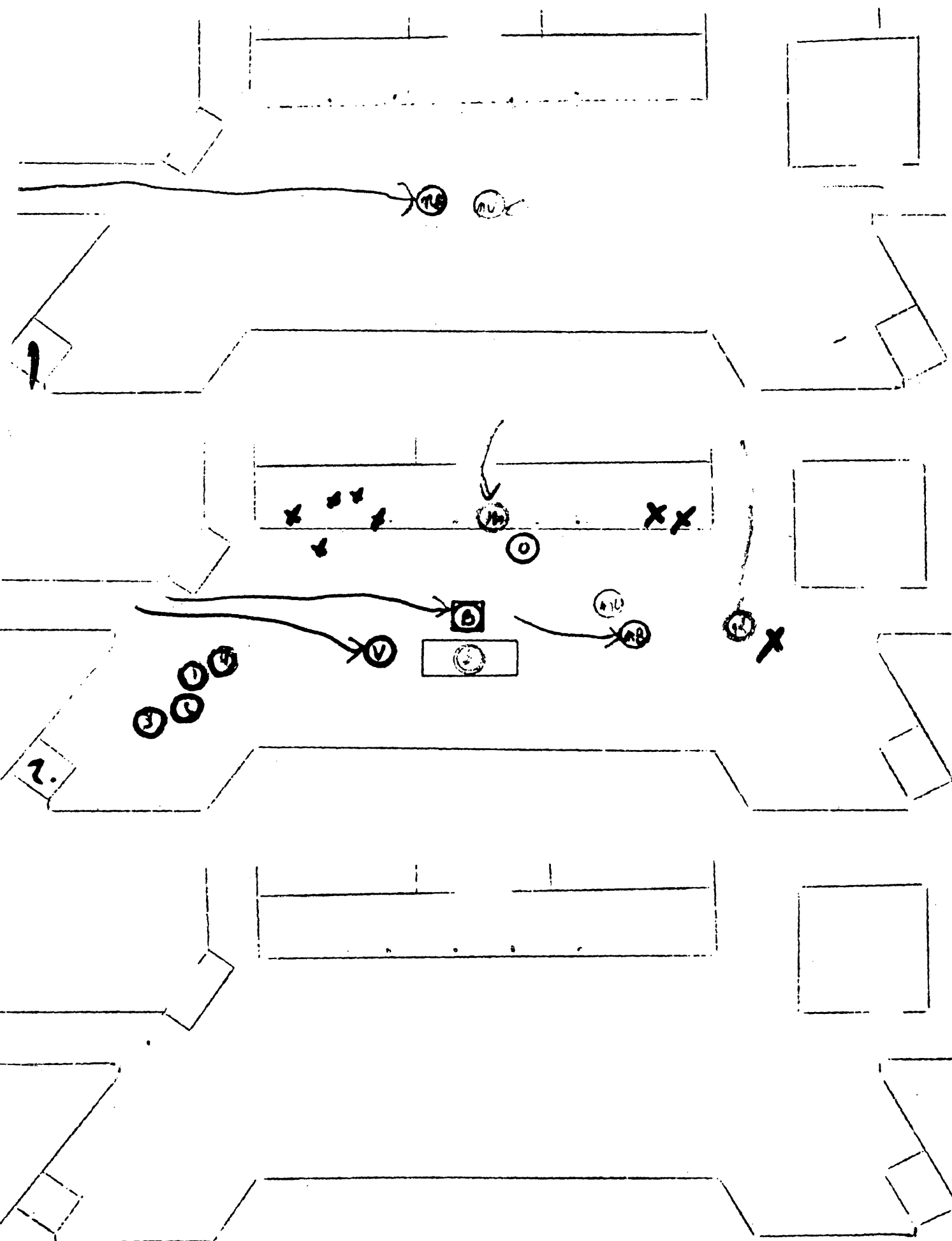
Cue 9 → 1

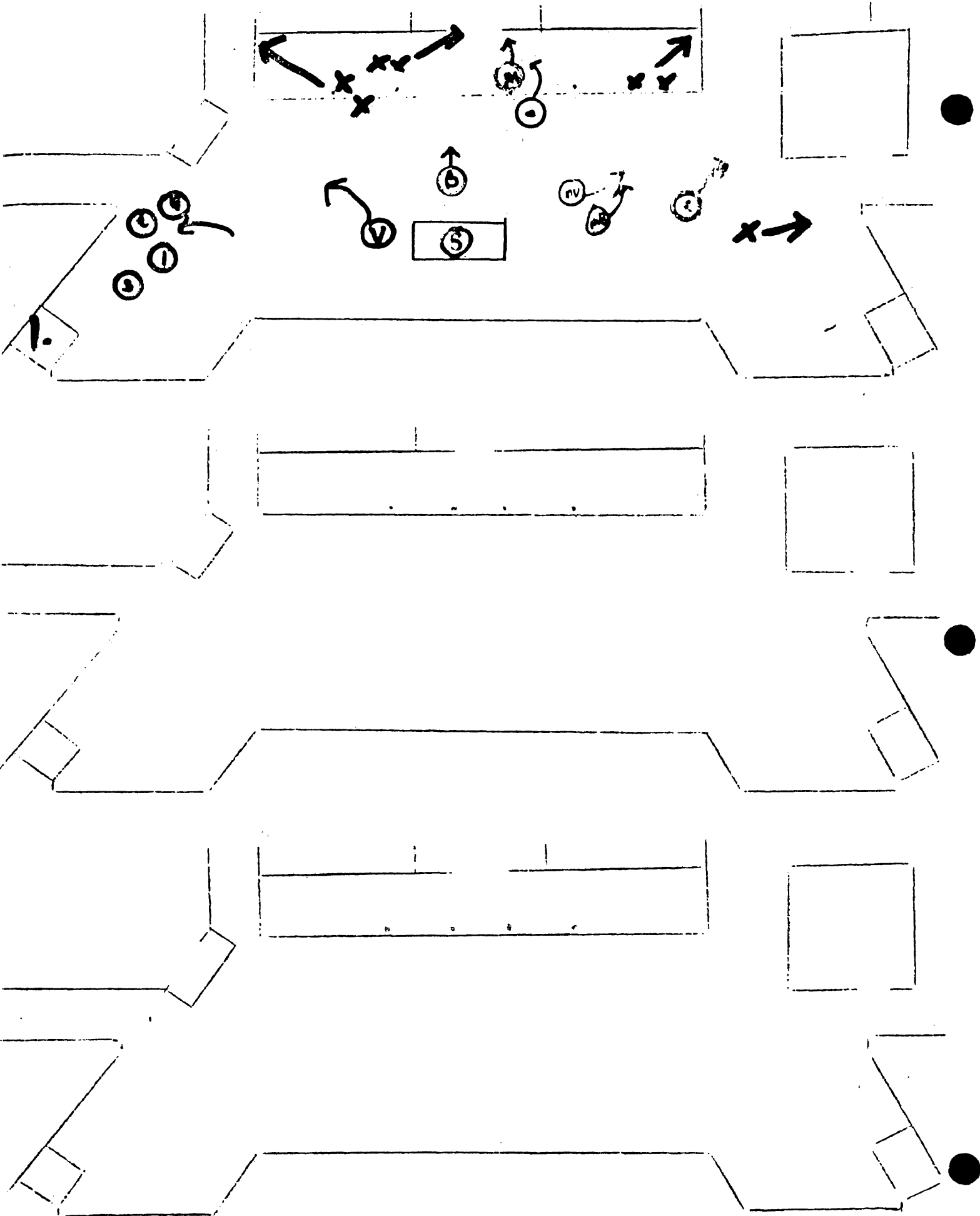
Cue 10 → 4

set revolves back into place
turns people over:

2 ladies enter R & XL
2 D.H. girls enter UC
X R & meet 2 cowboys

Mrs B enter R x far
Mrs V enter L x far. 3 meet





after all, a funeral service, and we are obliged to conduct ourselves with decorum.

Christ: A voice. Hear, hear! *

Reverend Blackwood. Thank you. Now, dear friends, we are met to bury our late townsman and—I will not say friend, but, certainly, acquaintance—Sneaky Fitch. It were useless to pretend that the departed was a paragon of virtue, or that he will be sorely missed. He will not. *

Qu: A voice. Hear, hear!

Reverend Blackwood. But surely it is our duty on this solemn occasion to bury the dead past with its dead, to let bygones be bygones, and to speak no ill of those who have passed on. The evil that men do should be interred with their bones, and only the good live on.

Mrs. Vale. A beautiful thought, Mrs. Blackwood.

Mrs. Blackwood [complacently]. He talks like that all the time at home.

Reverend Blackwood. And so I say unto you, my dear friends: Let us commend our brother, Sneaky Fitch, to the Almighty Power which made him. Sneaky Fitch, our brother in Christ, we commit your body to the earth and your soul to Heaven, where it will be judged before the Eternal Throne! Amen.

The REVEREND BLACKWOOD bows his head in prayer; the townspeople do likewise. A moment of silence. The casket begins to wiggle—at first almost imperceptibly, then more and more vigorously. The townspeople, horrified, begin to shrink back away from it, almost in slow motion, until they are practically flattened up against the house fronts at the rear of the stage. Only MERVYN VALE and REVEREND BLACKWOOD remain at their posts, at the head and the foot of the casket, transfixed with terror. The lid of the casket jiggles, moves, then suddenly is thrust open, and SNEAKY—dressed as we first saw him—sits bolt upright. He looks around the assembled throng.

Sneaky. Some dirty son of a bitch has stole my blue suit!

Consternation. Tableau. A loud jangling chord from the SINGER'S guitar. banjo

(Blackout)

much laughter

Mrs. Vale & DH girls
snicker

the lid starts to rise
then flies open
all back off & shake

in order
at the audience

Cue 11



- 1 - 4 Angers enter from behind set SR from R CB + Banjo from Soloon. Enter from L - all X to center and sing barbershop for crossverse. - then turn as X R in step - leaning back in echos
- As they X to R the other townspeople enter as in #11

ACT TWO

The same as at the beginning of the play. Dark. In the darkness we hear a guitar start to strum; then the voice of the SINGER is heard softly singing "The Red River Valley." The lights come up, revealing, as before, the main street of Gopher Gulch. As the SINGER comes to the end of his song, a COWBOY enters, ~~left~~, and crosses to center stage, looking about fearfully. At the same time, RACKHAM appears in the ~~center~~ aisle of the auditorium.

RACKHAM. You! Bill Jackson!

Cowboy [whirling in terror to face him]. Rackham! It's you!

Rackham. That's right, you yellow-bellied, lily-livered, crawling skunk, it's me. And I've come to get you, Bill Jackson. Draw.

Cowboy. N-now, wait a minute, Rackham—

Rackham. I'm counting three. [Menacing pause.] One. Two. Three!

At the count of "Three," the whole routine is repeated as before; the terrified COWBOY clutches at his holster, but RACKHAM draws and fires like lightning, and the COWBOY falls, with a groan, at center stage. Again, MERVYN VALE, with a couple of COWBOYS as assistants, enters from right; again the ritual is carried out, with RACKHAM blowing on his pistol, reholstering it, coming up on stage to shake hands with MERVYN VALE, then exiting. MERVYN VALE and the two COWBOYS, carrying the body between them, go out the other way. R

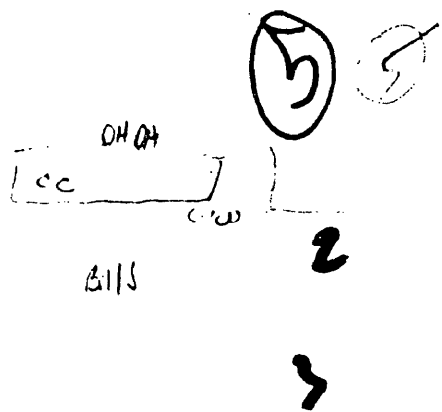
Singer. Welcome back to Gopher Gulch, folks, and a friendly howdy from all your Main Street merchants! Just the same homey little town, as you can see; nothing ever changes much in Gopher Gulch during the old diurnal round of the sun, the moon, and the stars. The scenery, the cast of characters—they stay the same, from chapter to chapter, from century to century. With one slight exception. And that's what our story tonight is all about. You might say, that's what makes stories: that one slight exception to the Universe. Yes, sir, in a Western myth,

← Cue 12

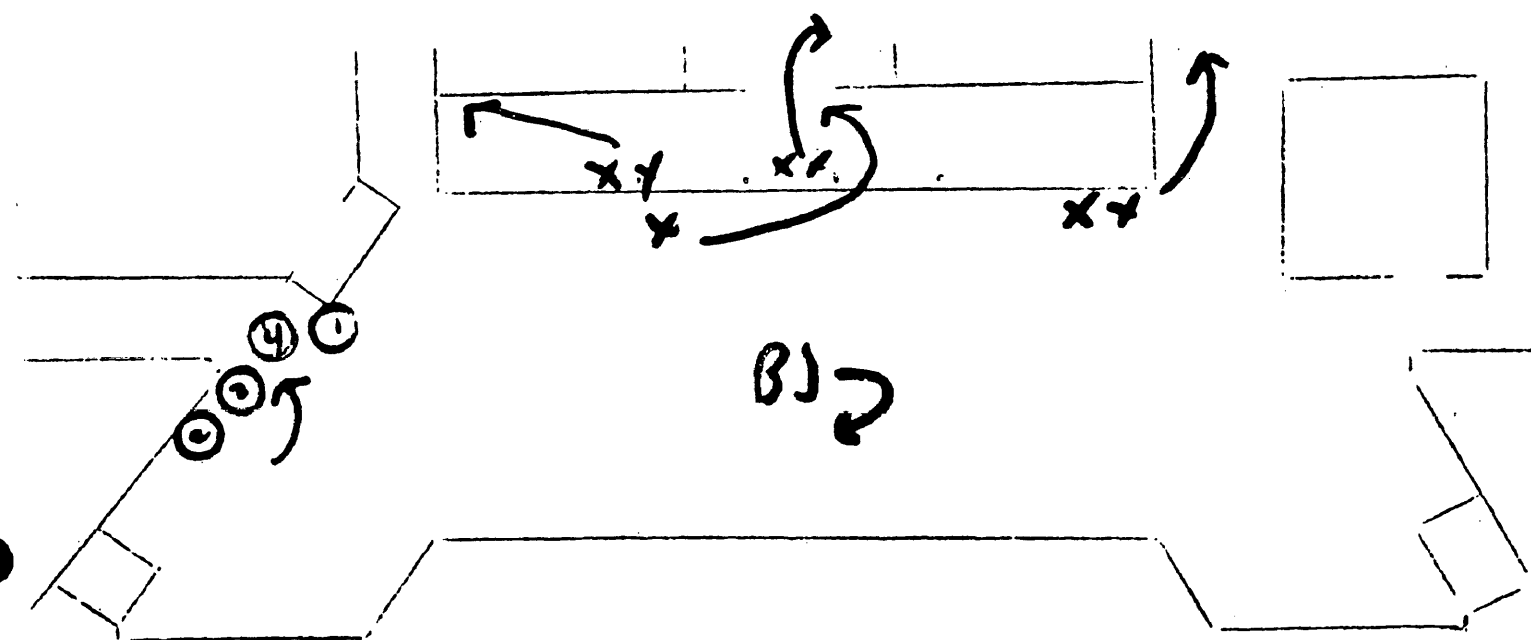
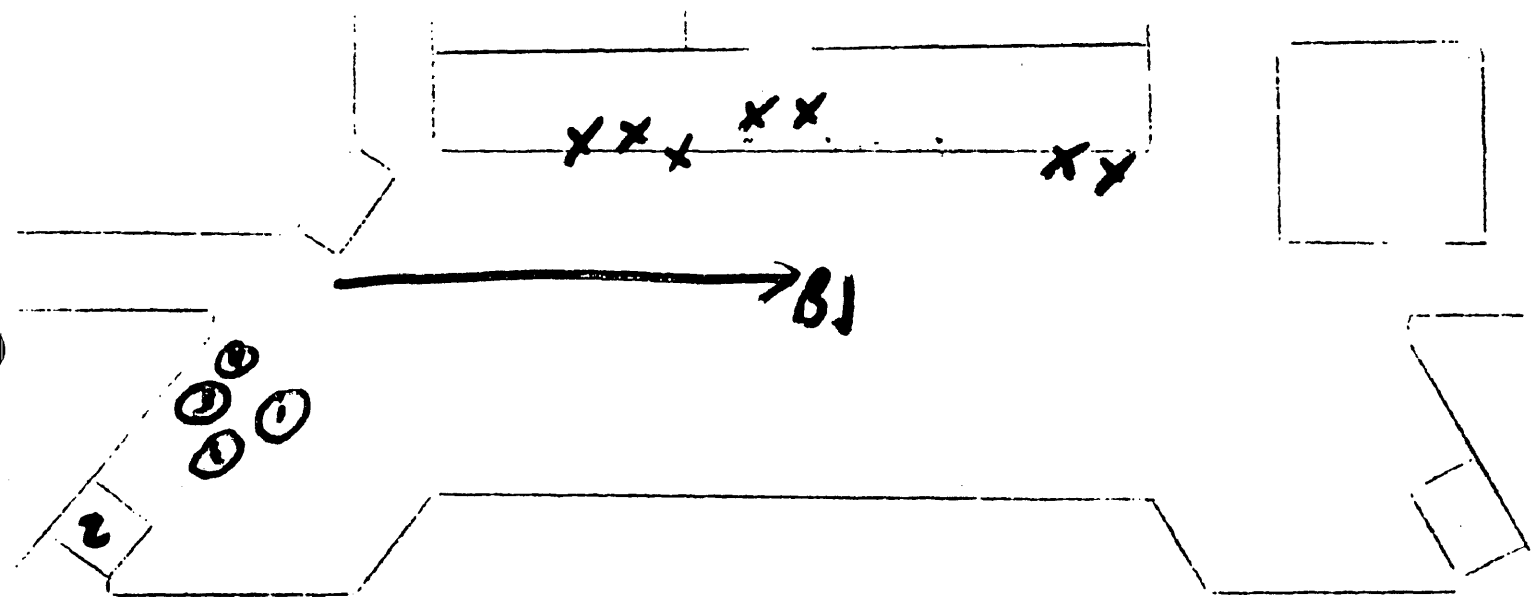
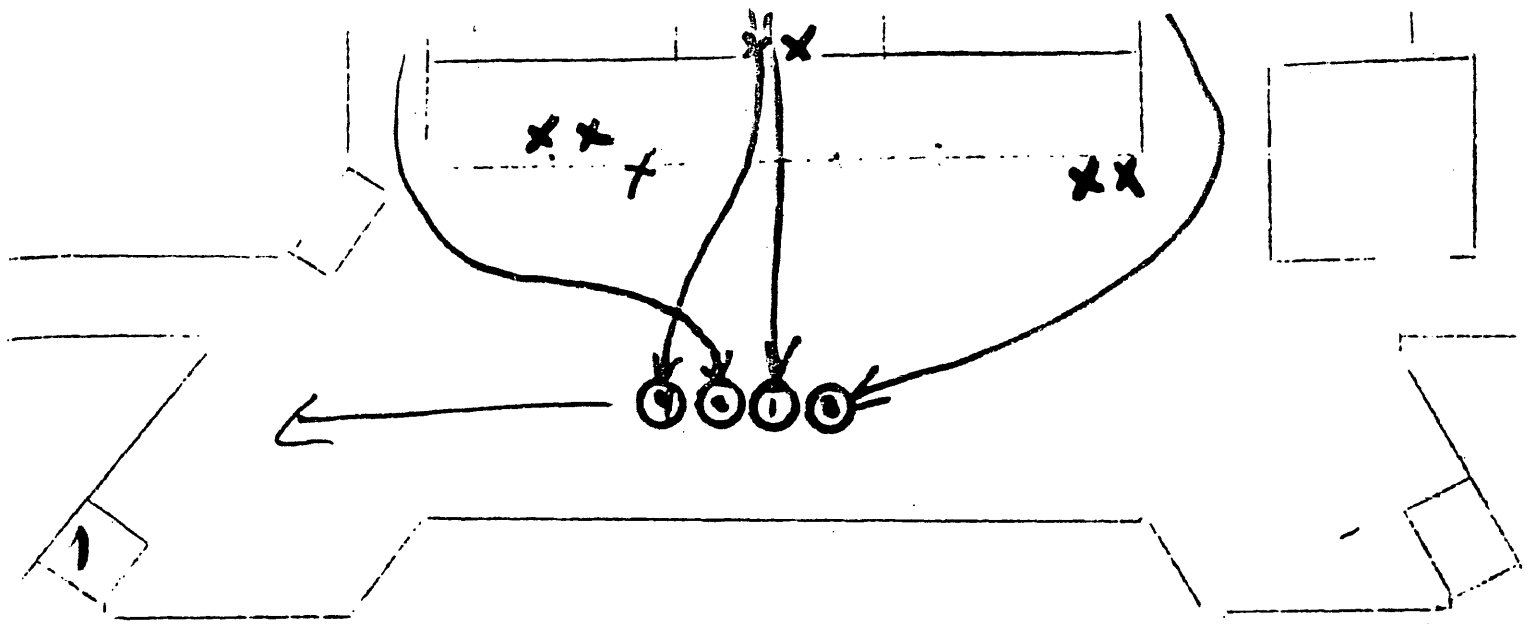
← Cue 13

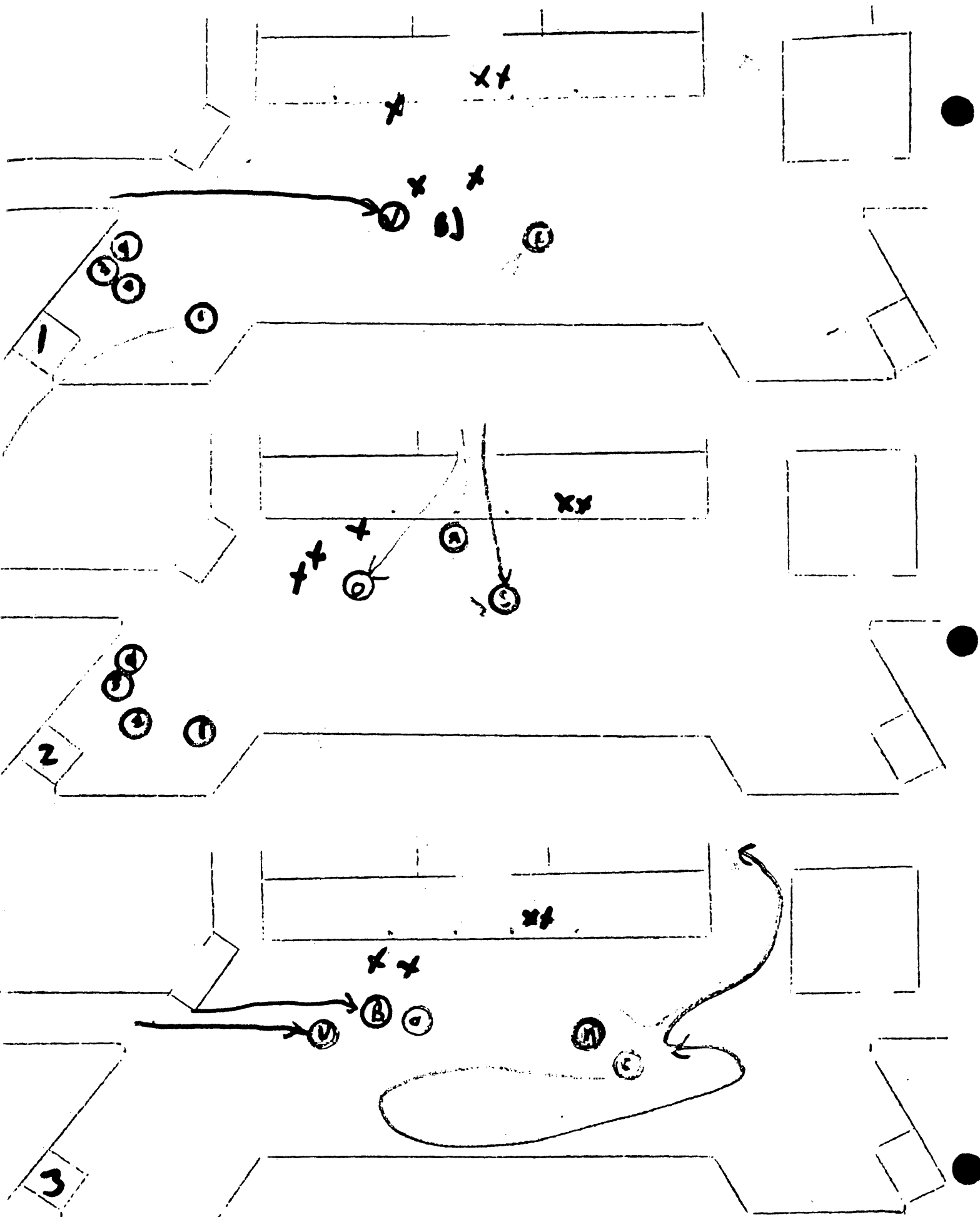
← 5 loads on guitar

← Cue 14



all scatter & —
back out.
Cowboy (left) tries to
go into soloon but
cut off by DH Gals





nothing ever changes; nothing can—it's against the rules. And, when it does—well, all hell is liable to break loose!

A volley of whooping and shooting from within the Red Dog Saloon. The swinging doors explode open, and SNEAKY comes hurtling out—but a very different SNEAKY from the one we saw earlier—dressed now in a gorgeous and flamboyant "cowboy" outfit—cream-colored ten-gallon hat, red bandanna, rainbow-colored shirt, big fleecy chaps, twin holsters, etc. He is whooping and hollering and firing his pistols in the air. Behind him, half timidly, half admiringly, comes a crowd of COWBOYS—among them, SHERIFF OGLESBY and MAROON.

Sneaky. Hoo-gee! Ya-hoo! I'm a rootin' tootin' shootin' son of a timber wolf, and I ain't never been curried below the kneec! [Holstering his pistols.] Maroon, honey, come over here and give me a little kiss.

Maroon. Sure, Sneaky, honey. — *Saunter - full of sex*

Sneaky. Sure—who? — *draw gun*

Maroon. I mean—sure, Franklin. — *looks off*

Sneaky. That's better. [He seizes her and bends her over backward in a prolonged "Hollywood" kiss. SHERIFF OGLESBY starts forward angrily, then hesitates. SNEAKY straightens up and turns toward SHERIFF OGLESBY.] Did you say something, Sheriff? — *draw gun*

Sheriff Oglesby. No, Sneaky.

Sneaky. No, Franklin!

Sheriff Oglesby [swallowing hard]. I mean—no, Franklin.

Sneaky. I thought maybe you might have had some little objection to me kissin' your sweetheart here.

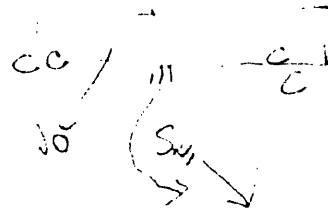
Sheriff Oglesby. No. No objection at all. I enjoy seeing you enjoy yourself, Sne—er—Franklin.

Sneaky. Any of you other men feel like drawin' on me for any reason? [General headshaking and chorus of "No."] That's too bad. I ain't shot nobody since—oh, about ten o'clock this morning. And I'm afraid I'm getting a little rusty. [Putting an arm around MAROON's waist.] Well, come on, honey, let's us take a little stroll. [Turning back.] If anybody wants me—for anything—I'll be right back.

He and MAROON go out, left, the others gazing after them.

*sounds out hands in belt
draws gun & shoots*

2 times



Point with gun

*Mr V. + Rev B order R
in time to see the
last part of the scene*

*aw and circle
word and
ask to cowboys
on stage*

ue 15 →

(6)

2

3

Singer [striking a melodious chord]. Yes, sir, you might say that after his death and resurrection, Sneaky Fitch was a changed character. And Copher Gulch—which had had a problem before—had an even *bigger* one now. Some people were even beginning to think the *old* Sneaky Fitch wasn't too bad!

SHERIFF OGLESBY and COWBOYS are joined now by MERVYN VALE and REVEREND BLACKWOOD, and the little group comes down center to discuss things.

Sheriff Oglesby. Men, something has got to be done about Sneaky Fitch!

Mervyn Vale. It seems to me, Sheriff, that, as the minion of the law, it is your duty to rid the town of an undesirable character.

Sheriff Oglesby. Me? What can I do? There's no use shooting a man who's already died once and come back to life.

Mervyn Vale. Then perhaps this little problem comes within Reverend Blackwood's jurisdiction.

Reverend Blackwood. I am helpless to interfere with the ways of God. And, if it has pleased God to raise our brother Fitch from the grave, I can only bow to the Divine Will.

Mervyn Vale. Well, I don't believe he *did* rise from the dead. I think he was just playing dead. I don't think he's any more immortal than I am.

Sheriff Oglesby. I'm not fooling around with *anybody* that gets up and walks out of a coffin. I tell you, that man's immortal. You shoot at him, and the bullets would likely just bounce off like peanuts. Besides, how could he play dead? Doc *said* he had died out there in the shack, didn't he?

Mervyn Vale. By the way, where is Doc Burch? I don't believe I've seen him since the funeral.

Sheriff Oglesby. Probably off drunk somewhere.

Reverend Blackwood. Or perhaps out in the countryside ministering to some poor soul in need.

Mervyn Vale. Well, all that is rather beside the point at the moment. The point at the moment is Sneaky Fitch, and the fact that since he rose from the dead—or whatever it was he did—this town has become almost impossible

Rev B M.V. JO

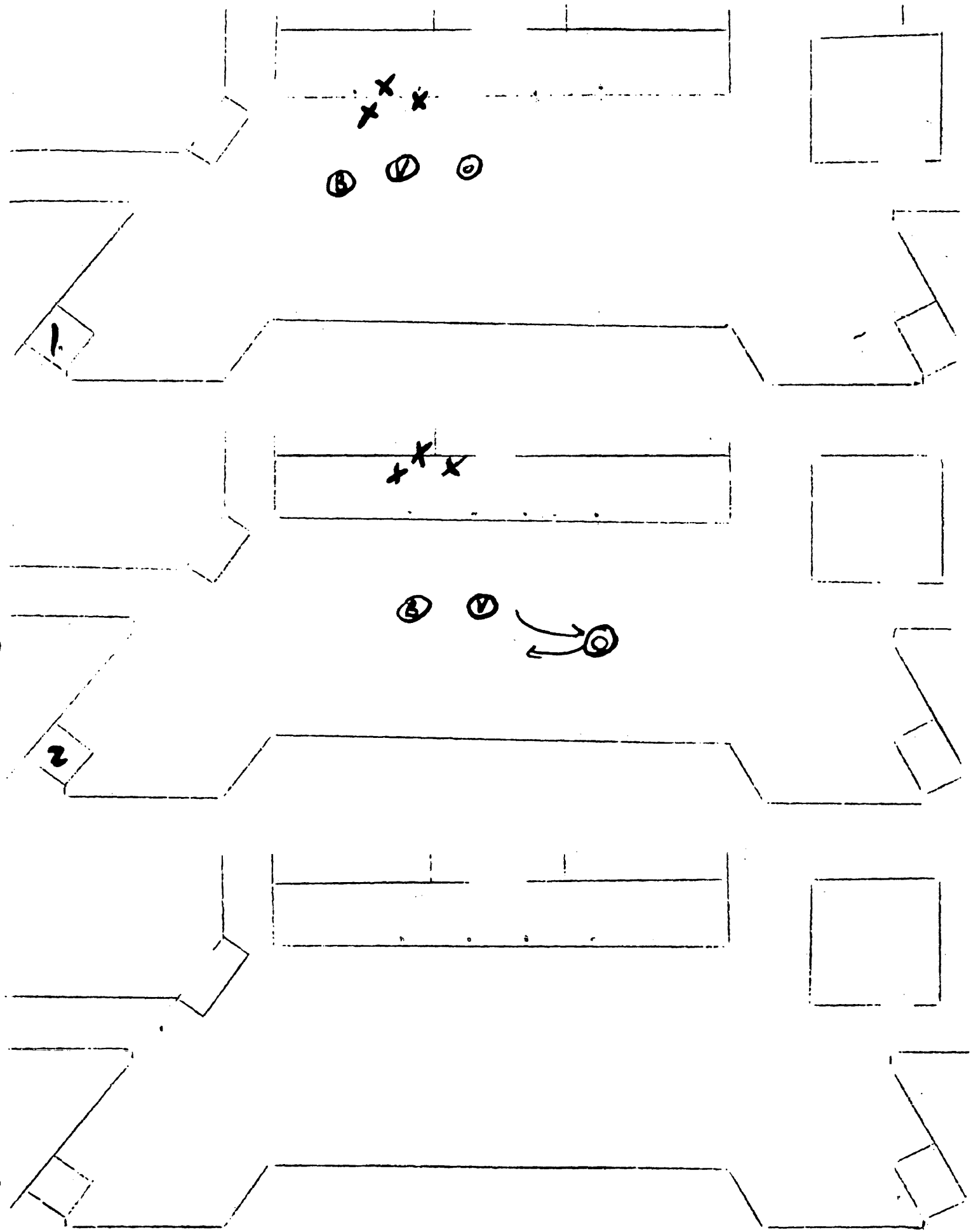
turns directly
to Jack C.

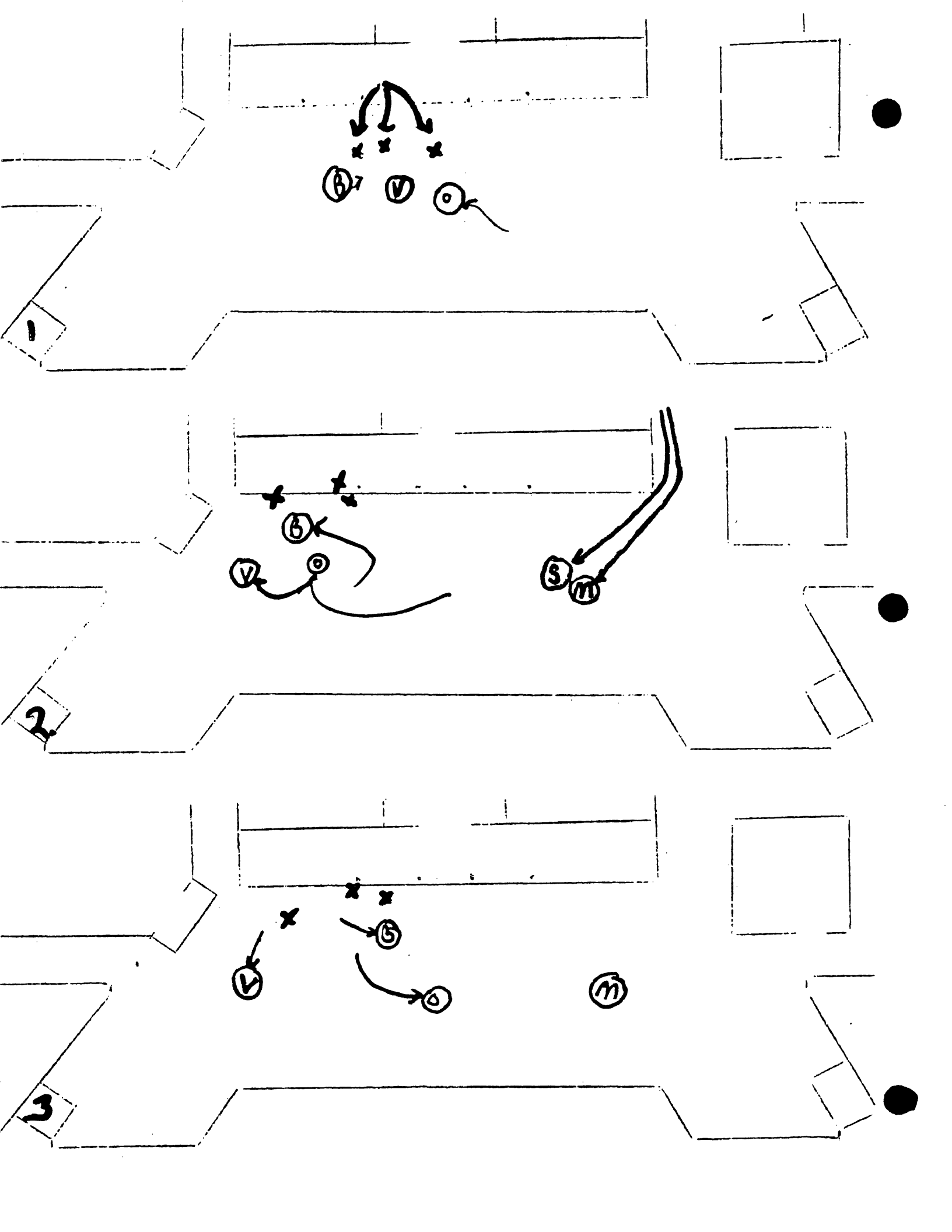
JO backs away

M.V. turns to
Rev B

Rev B flicks &
turns away

JO x Rev B steps
OL





to live in. He's turned into a bully and a braggart and a killer. He isn't afraid of any living thing, and every man in town is terrified of *him*—including our gallant sheriff.

Sheriff Oglesby. Now, doggone it, Mervyn—!

Mervyn Vale. Well, is it true or isn't it? Suddenly we have a dangerous gunman in our midst. It's your job to protect us.

Sheriff Oglesby. What do you expect me to do? I can't shoot no—spook. And just because I'm sheriff doesn't mean I want to go around committin' suicide. Even Rackham is afraid to draw on him!

Reverend Blackwood. Yes, that's very true.

Mervyn Vale. I still say I don't understand you, Sheriff. Why, he even romances your sweetheart right under your very nose—and you don't do a thing. Don't you have any respect for the Code of the West?

Sheriff Oglesby [*drawing angrily*]. Don't tell me I don't respect the Code of the West!

Mervyn Vale [*sadly*]. Jack Oglesby, look how far you've fallen. Drawing on an unarmed man.

Sheriff Oglesby [*reholstering his gun shakily, near tears*]. I-I'm sorry, Mervyn, I don't know what come over me. My nerves seem to be all to pieces. It's the strain of these last few days.

Reverend Blackwood. Since the funeral.

Sheriff Oglesby. Since the funeral.

Mervyn Vale. What a black day that was in the history of Gopher Gulch!

They stand a moment in gloomy silence. From left, SNEAKY and MAROON reappear, arm in arm.

2011 A cowboy. Psst! Here he comes!

Sheriff Oglesby [*suddenly*]. Doggone it, a man can stand just so much! Sneaky Fitch, take your hands off my gall!

Sneaky. What did you say, Sheriff?

Sheriff Oglesby. I said, I'm challenging you, Sneaky!

Sneaky. You're challenging me?

Sheriff Oglesby. That's right. To a card game.

Sneaky. To a what?

Sheriff Oglesby. Now look, Sneaky, I'm not gonna draw on you. I know there ain't no man can kill you, so there's no point in me trying. But I just can't stand seein' you

So x back to M.V.

turns toward and ashamed
but trying to find excuse

1. All corners hats x
hum mmmmm

JO draws they
hum again
x return hats

Turn x 2 steps DC

2. All shuffle to UR
in a group

3. Sneaky starts to kiss
Maroon again

- falters

nose to
gun

x to R
& Sneaky,
ts Maroon go
ins to Sheriff

crowd roars

big crowd reaction

1 2 3
miv PWB C
JO CM

WW
 Mrs V M. G.
 Rev B C C L H L H C.
 Mr V
 201
 211
 S B Ginter
 benj SR

All scatter get
 up + and assemble
 above.
 after strums on
 hands as JO & Sneaky
 v. R & L to Core
 own to R (showdown)

Sneaky attempts to do
 a job of Shuffling
 - the words fly
 I laugh (includes the)
 Sneaky turns front on
 then most
 laughter dies

22

JAMES L. ROSENBERG

[ACT II

romancin' my girl any longer. So I'll play you a hand of poker for her. Five-card showdown. If I lose, I turn in my badge and my gun, and Maroon is all yours. But if you lose, you get out of town and leave Maroon to me. Fair enough?

Sneaky. All right. Why not? I never backed out on a poker game yet. Bring the cards out here, so's everybody can see this! [A couple of Cowboys go into the saloon and return with a card table, two chairs, and a deck of cards. One of them starts to hand the cards to SHERIFF OGLESBY, but SNEAKY grabs them.] I'll deal.

Sheriff Oglesby. Now, wait a minute, Sneaky—

Sneaky. I said, I'll deal.

Sheriff Oglesby. Sure. Franklin.

Sneaky. Sit down. [SHERIFF OGLESBY sits, right of the table; SNEAKY, left. The COWBOYS and townspeople gather around the table. Meanwhile the SINGER has stepped into the wings and returned with two small easel-like stands, one labeled "Sheriff" and one "Sneaky." As each card is placed down in the game, he sets up a giant-sized card on the appropriate easel, providing a visible "box score" of the game for the audience.] Ready?

Sheriff Oglesby [swallowing hard]. Ready. [Very slowly and deliberately, SNEAKY takes a card off the top of the deck and deals it face up to SHERIFF OGLESBY. The whole game is to be played slowly and very dramatically, with reactions from the crowd on every card. The SINGER puts up an ace of hearts on SHERIFF OGLESBY's easel. The crowd buzzes. SNEAKY deals a card to himself. The SINGER puts up a four of clubs on SNEAKY's rack. Murmurs. SNEAKY deals another card to SHERIFF OGLESBY. The SINGER puts up a five of spades. SNEAKY deals a card to himself. The SINGER puts up an ace of diamonds. SHERIFF OGLESBY mops his brow.] I need a drink.

A COWBOY goes into the saloon, comes out with a bottle, and hands it to SHERIFF OGLESBY, who tilts it up and drinks.

Maroon [leaning over SNEAKY]. You want a drink, honey?

Sneaky. No, I don't need it. Come on, Jack, let's finish our game.

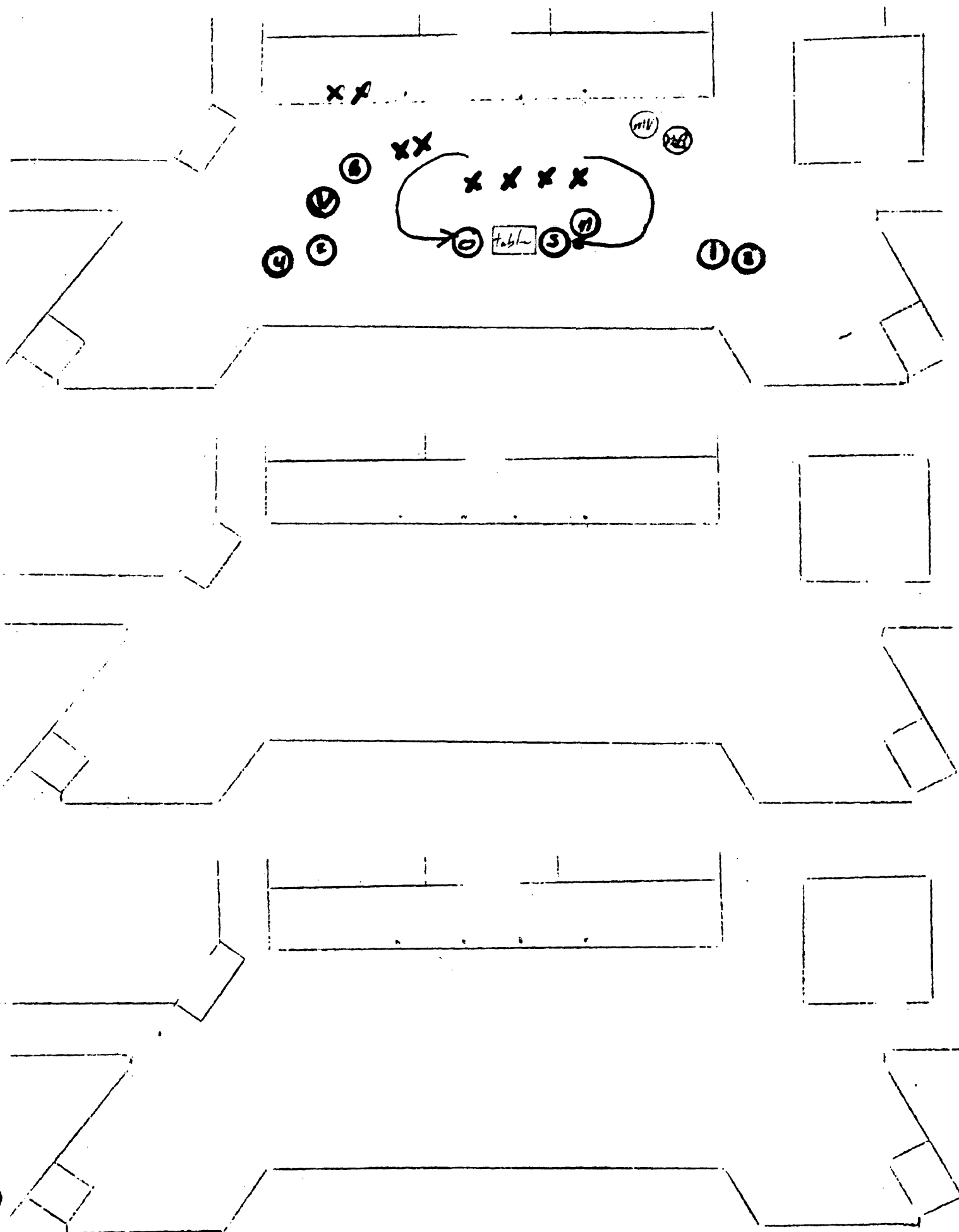
JO Flings R leg over chair

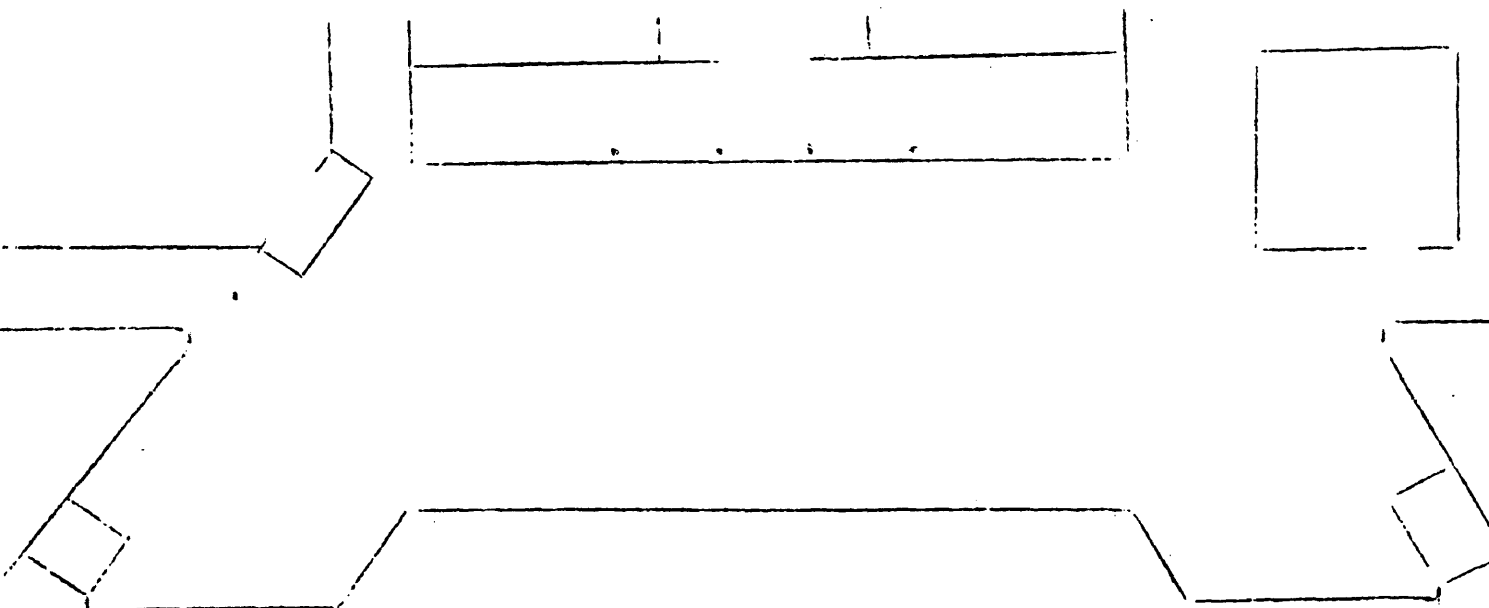
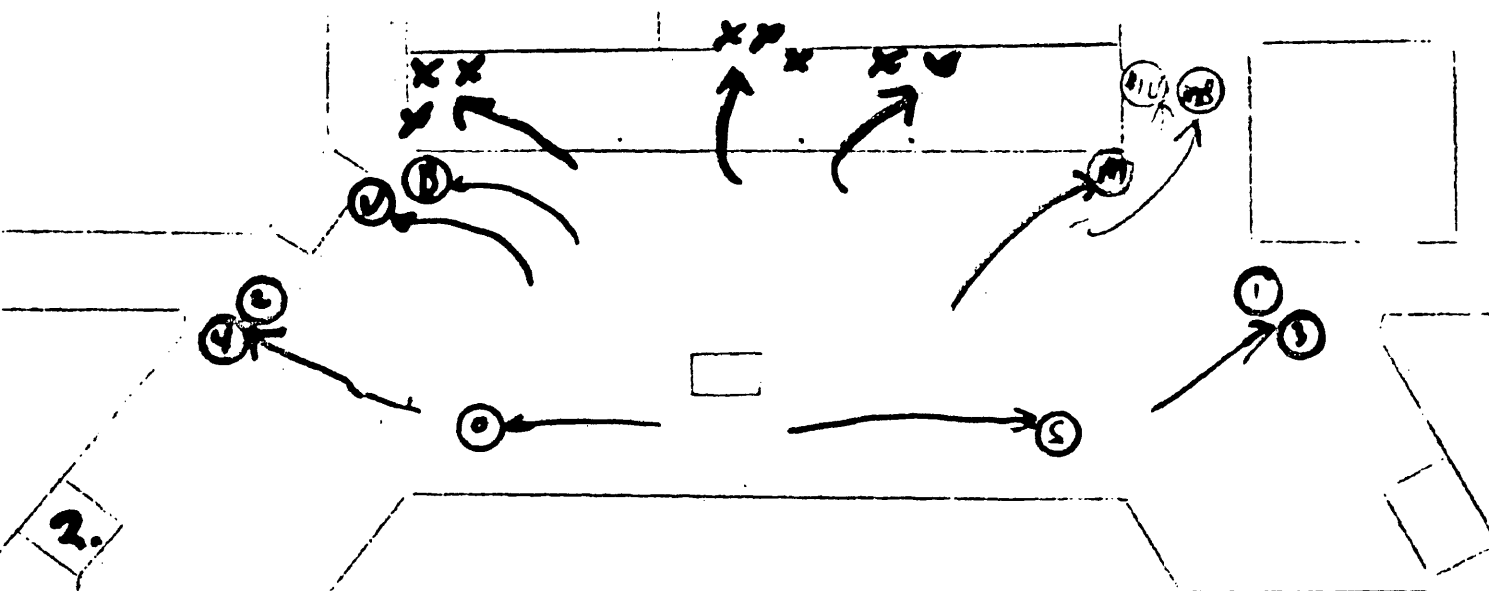
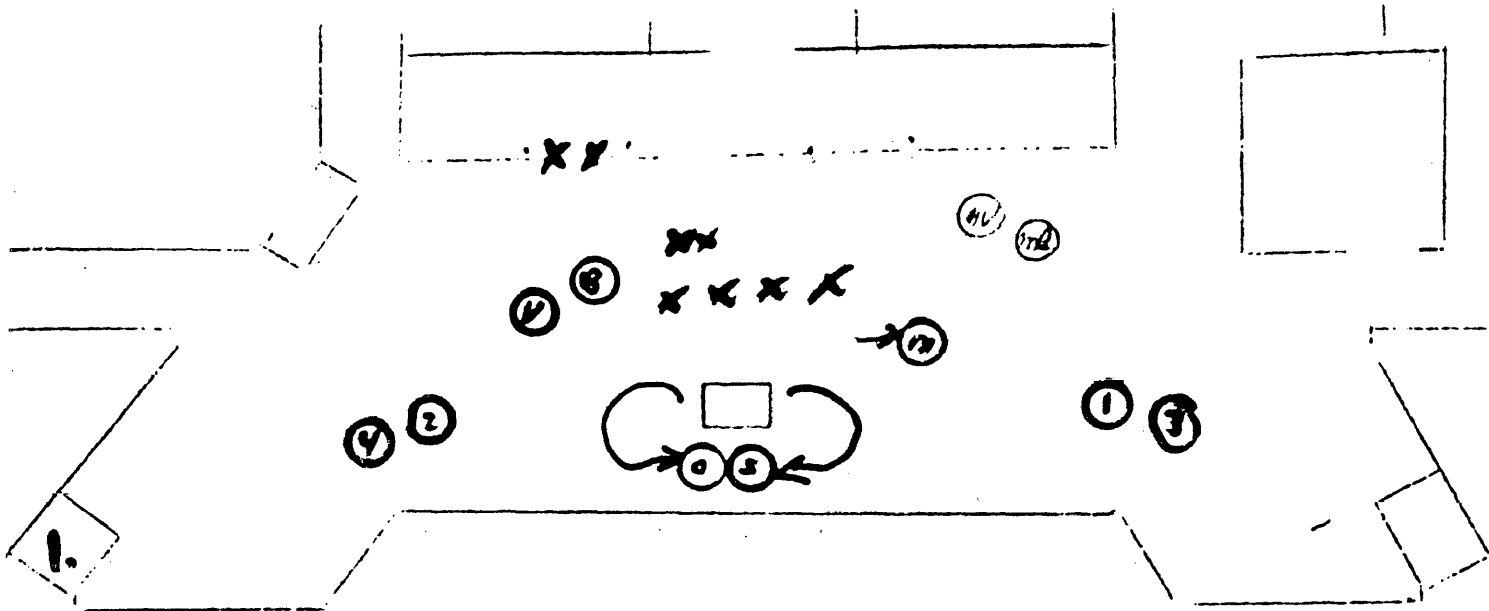
- Sneaky attempts to
 Fling C leg over chair.
 he hits chair

- All laugh

- Sneaky turns on
 them draws gun
 All break off laughter

- OH girl goes into
 Saloon to get bottle





Sheriff Oglesby [*shakily*]. All right. I'm r-ready.

SNEAKY deals another card to SHERIFF OGLESBY. The SINGER puts up the Queen of clubs for SHERIFF OGLESBY. SNEAKY deals himself another card. The SINGER puts up the face of spades. Sensation in the crowd. SHERIFF OGLESBY mops his brow again and drinks again from the bottle.

Sneaky. What's the matter, Jack? You want to give up?

Sheriff Oglesby. No, no. Keep dealing. The game's not over.

MAROON, leaning over SNEAKY, gives him a long kiss before he deals again. SNEAKY deals a card to SHERIFF OGLESBY. The SINGER puts up the two of hearts. SNEAKY deals a card to himself. The SINGER puts up the five of diamonds.

Sneaky. One more card, Jack.

SHERIFF OGLESBY, unable to speak, merely nods. Very slowly, SNEAKY deals the last card to SHERIFF OGLESBY. The SINGER puts up the ace of clubs. Great excitement in the crowd. Even more slowly and deliberately, SNEAKY deals the last card to himself. The SINGER puts up the ace of spades. Uproar. SHERIFF OGLESBY jumps up, overturning his chair.

Sheriff Oglesby. Wait a minute! Wait a minute!

Sneaky. What's the matter, Jack?

Sheriff Oglesby. What's the matter? You've got three aces and I've got two!

Sneaky. That's right. And that means I win. Three of a kind beats a pair.

Sheriff Oglesby. There ain't five aces in the deck!

Sneaky. There are in this deck!

Sheriff Oglesby. Why, you cheatin' so-and-so—!

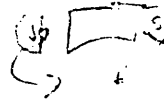
Sneaky [*standing up slowly and menacingly*]. Are you callin' me a cheater, Jack Oglesby?

Sheriff Oglesby. Yes, I am!

Sneaky. Then I reckon you'd better go for your gun.

The crowd scatters, overturning table and chairs. SHERIFF OGLESBY and SNEAKY back tensely away from each other, hands poised over their guns, until SHERIFF OGLESBY is at extreme right, SNEAKY at extreme left. Suddenly SHERIFF

Sneaky takes off hat
indicates to Maroon that
she should plant a big
kiss on his cheek - she
does



1.

x up to Sneaky nose. to
nose. - lean

2.

Singer uses finger cymbals
to make spur sound
as they back up

avv 16

draws but visibly
shakes - he can't shoot

looking - slowly with
hesitating, pulls out gun
shakes his arm, points
shoots

sneaky, XTODL
a bark to C (7)

crowd scene is
quiet!
Hats off - 3 chords
Hats on - drag him out

All exit except
singers

24

JAMES L. ROSENBERG

[ACT II

OGLESBY draws his gun, but then freezes, without pulling the trigger. SNEAKY casually draws, aims, and fires. SHERIFF OGLESBY falls.

SNEAKY [nonchalantly blowing on his gun]. Looks like this town needs a new sheriff, boys. Come on, Maroon.

He offers her his arm, she accepts, and they exit into the saloon. A couple of COWBOYS pick up SHERIFF OGLESBY's body and carry it off, right, followed by REVEREND BLACKWOOD, MERVYN VALE, and the rest. For a moment, the stage is empty, except for the SINGER, who respectfully removed his hat while SHERIFF OGLESBY was being carried out.

Singer [replacing his hat and addressing the audience]. Now, you've got to admit that that is a changed man. It's surprising what a little bit of death will do to a man. And to a town. Of course, there are always those skeptics who will say that maybe Sneaky didn't die and then come back to life again. Intellectuals. You know. But even they're not willing to put it to the test. So the town of Gopher Gulch has got itself into what you might call a dilemma: they've got what they always wanted; they've got rid of the old Sneaky Fitch. But the new one is not all they bargained for. In fact, he may not be all he bargained for, himself.

MRS. VALE enters, left; MRS. BLACKWOOD, right. They meet, center stage.

Mrs. Vale. Good morning, Mrs. Blackwood.

Mrs. Blackwood. Good morning, Mrs. Vale.

MRS. VALE heaves a deep sigh.

Mrs. Vale. Oh, Mrs. Blackwood, I don't know what this town is coming to.

Mrs. Blackwood. That's exactly what I was saying to my husband this morning.

Mrs. Vale. Well, one thing is perfectly clear in my mind: something has got to be done about that man.

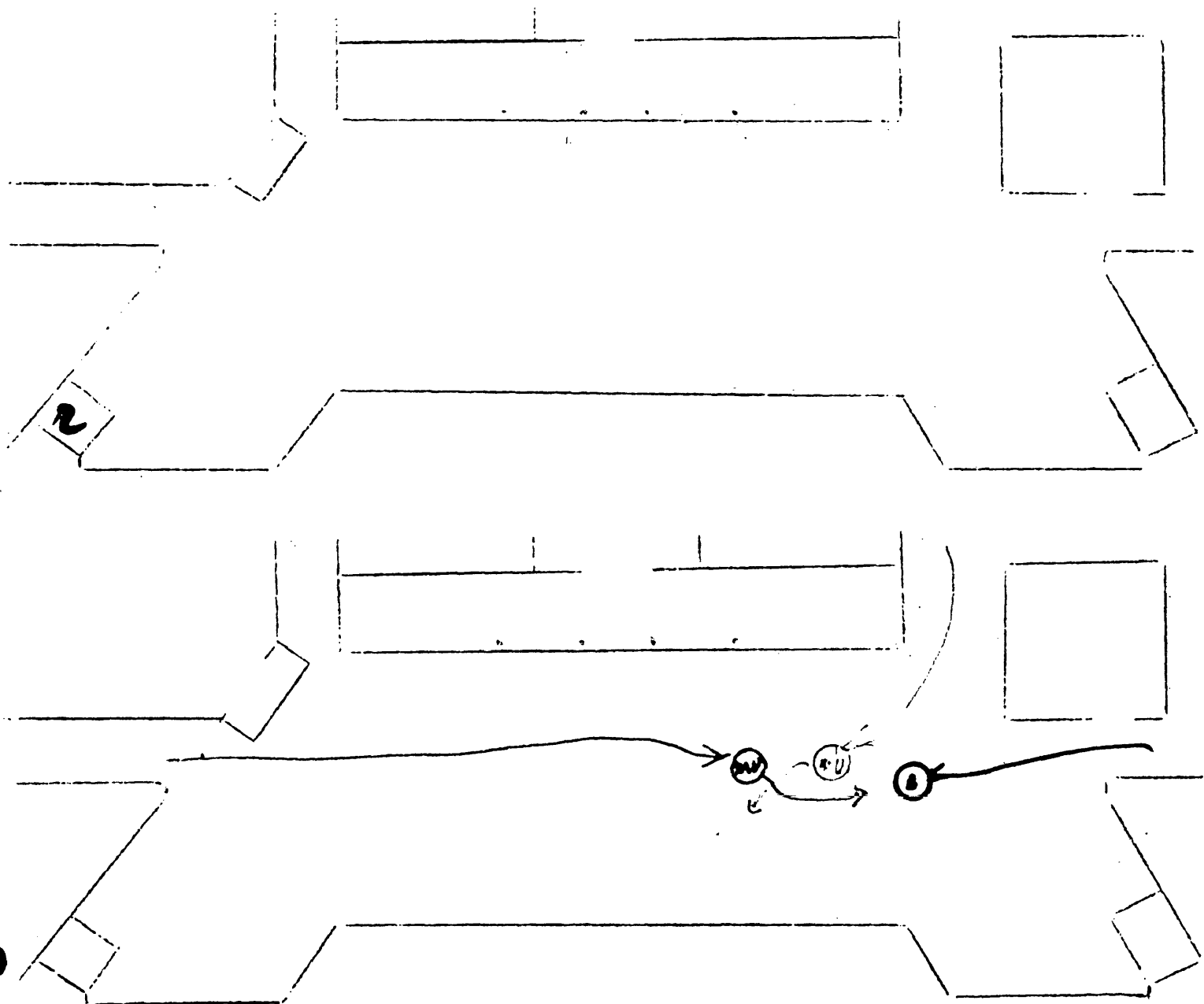
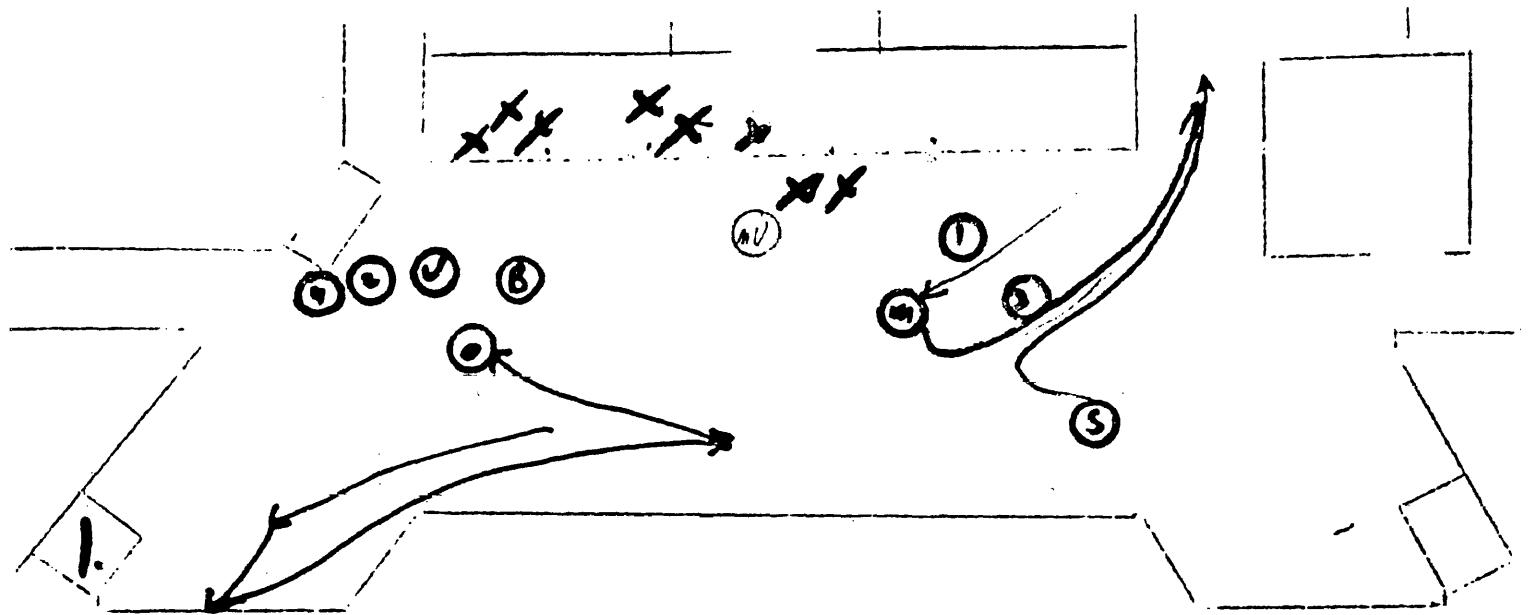
Mrs. Blackwood. But what? Our menfolk are obviously scared silly of him.

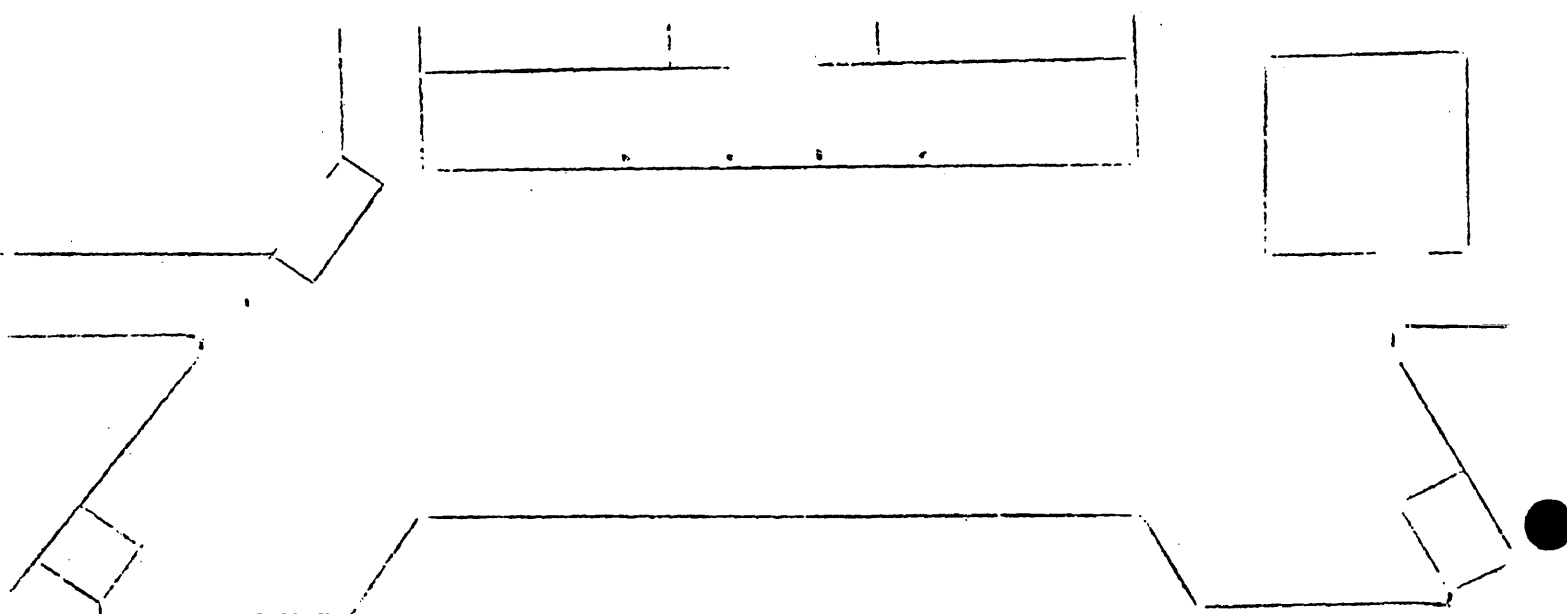
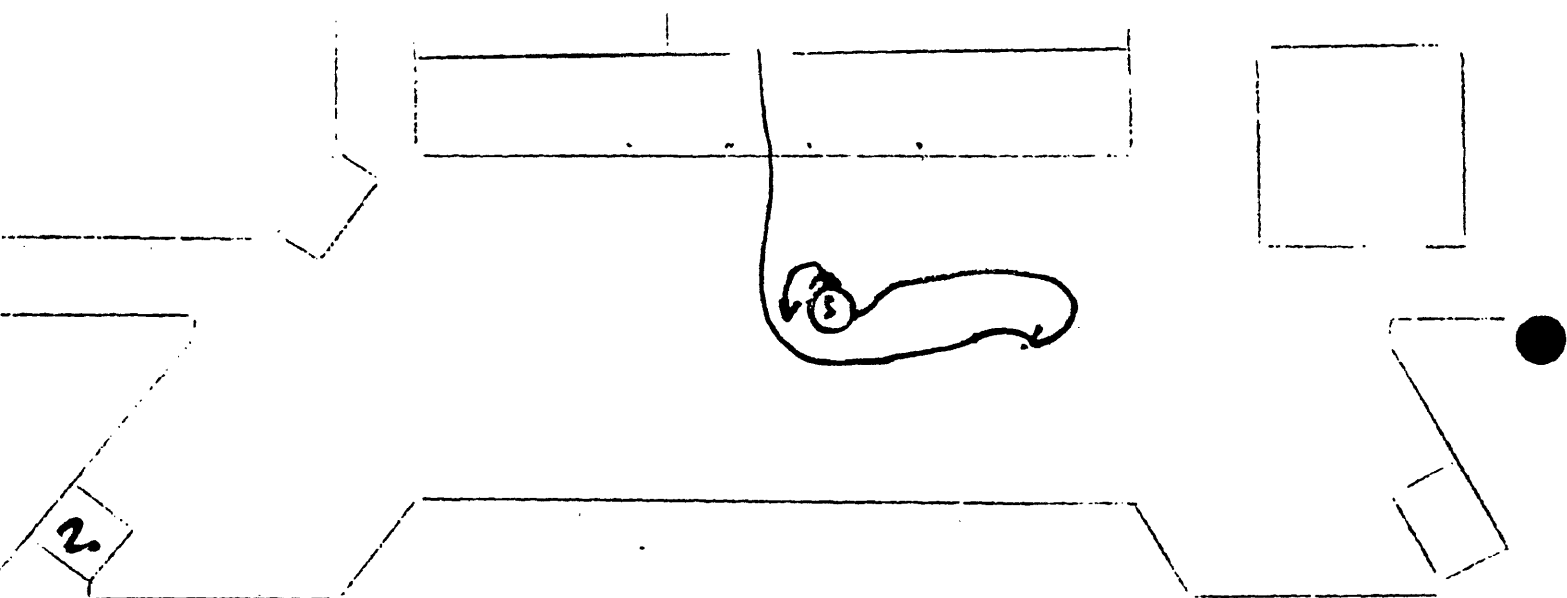
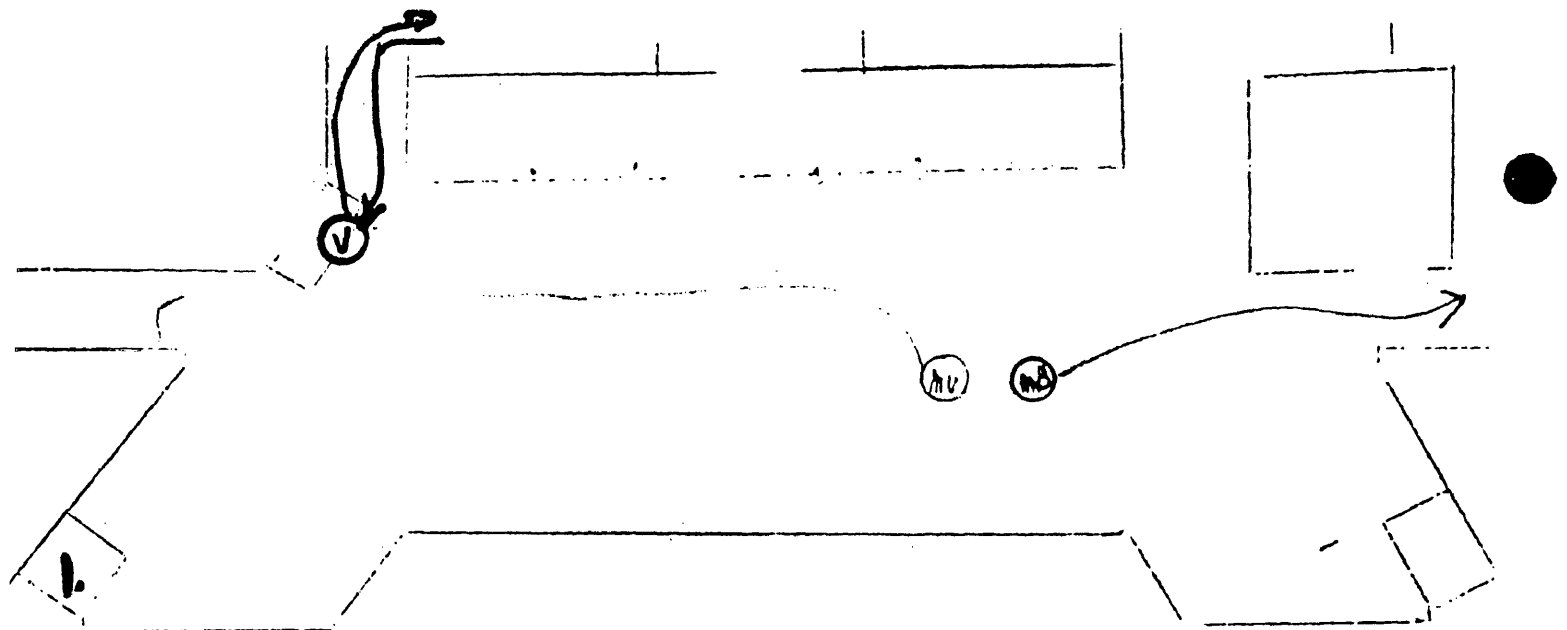
REVEREND BLACKWOOD enters, left, and crosses to his wife. He takes off his black clerical coat and hands it to her.

cue 15

1. - shot, he staggers to DR almost falls off stage.
- staggers to table takes drink from bottle - throws bottle to cowboy LC
- staggers to LR makes out to Mr V + Rev B

2. Crowd moves over & all extend hands
- so twirls & falls to knees, then falls back - dead
cue 17





Then he takes sleeve garters and a green eyeshade out of his pocket and puts them on. He kisses his wife on the forehead, turns, and goes on into the bank. After a moment, he comes out, hangs a sign reading OPEN on the front door, and goes back in.

Mrs. Blackwood. It's a great comfort to have two incomes.

Mrs. Vale. It must be. I wish my Mervyn could find another line of work.

MERVYN VALE enters, right, crosses to the jail and hangs a sign on the door: Job Opening. Apply Within. Then he turns and goes back out.

Mrs. Blackwood. No one will apply for that job.

Mrs. Vale. Our menfolk should be ashamed of themselves.

Mrs. Blackwood. Well, I say, if they won't take any action—we should!

Mrs. Vale. Why, land's sakes—how?

Mrs. Blackwood. Well—we could—we could vamp him.

Mrs. Vale. Mrs. Blackwood! Whatever do you mean?

Mrs. Blackwood. To tell the truth, I'm not quite sure. [A moment of unhappy silence.] My husband says all we can do is pray.

Mrs. Vale. He's a good man—your husband.

Mrs. Blackwood. Oh, my, yes. An excellent banker, too. Everyone says so.

Mrs. Vale. Yes, indeedly.

Mrs. Blackwood. Well, I've got to be getting home, Mrs. Vale. It's been a real comfort, talking to you.

Mrs. Vale. Likewise, I'm sure.

They nod and go off in opposite directions. A moment of silence, while the SINGER strums his guitar meditatively. Then the swinging doors to the saloon open again, and SNEAKY comes out. He stands a moment, a tiny and lonely figure, at center stage, looking about. Then he strolls rather aimlessly toward the right, stops, whirls, draws on an imaginary foe. He strolls back toward the left, bored, draws again on an unseen opponent. Looks around. Spits. Kicks at the dust.

Sneaky. Aw, hell. [Turns and yells upstage.] Anybody

—from the Red Room

Sneaky, X R. Jones

- draws on imaginary foe

- kicks dust

- X L draws again

- kicks dust

X up to & looks into saloon

want to fight? [No answer. Turns and yells out into the auditorium, pretending to draw his guns.] Anybody want to fight? [Silence. He goes and sits disconsolately on the wooden sidewalk in front of the saloon, cradling his head in one hand.] Nobody even wants to fight with me.

MAROON comes out of the saloon and, coming up behind him, puts her arms around his neck.

Maroon. What's the matter, Sneaky, honey?

Sneaky. Aw, I don't know—I guess I'm just—[Honks loudly into a large bandanna handkerchief.]—just lonesome.

Maroon. But, Franklin—

Sneaky. Oh, the hell with that. My name's Sneaky.

Maroon. But, Sneaky—you're the biggest man in this town.

Sneaky. Yeah, and I ain't so sure I wasn't better off in the old days—when I was the littlest. I don't know what's come over me, Maroon. Hell, I didn't want to shoot old Jack Oglesby. I always kind of liked him.

Maroon. But you had to, Sneaky. He drew on you. It was the Code of the West.

Sneaky [gloomily]. Yeah, I guess that's right.

Maroon [lifting his hat off and placing it in his hand]. And a man like you can't dishonor the Code.

Sneaky. No. But I tell you something—it's kind of a strain, being a hero. It ain't all it's cracked up to be. Don't you ever tell nobody, but I really think I was happier bein' a coward.

Maroon. You shouldn't talk like that, honey.

Sneaky. It's the God's truth.

After looking around to be sure they are alone, MAROON sits down beside him.

Maroon. Sneaky, there's something I've got to ask you—in private.

Sneaky. What's that?

Maroon. Did you really—you know—die and come back to life, like they say?

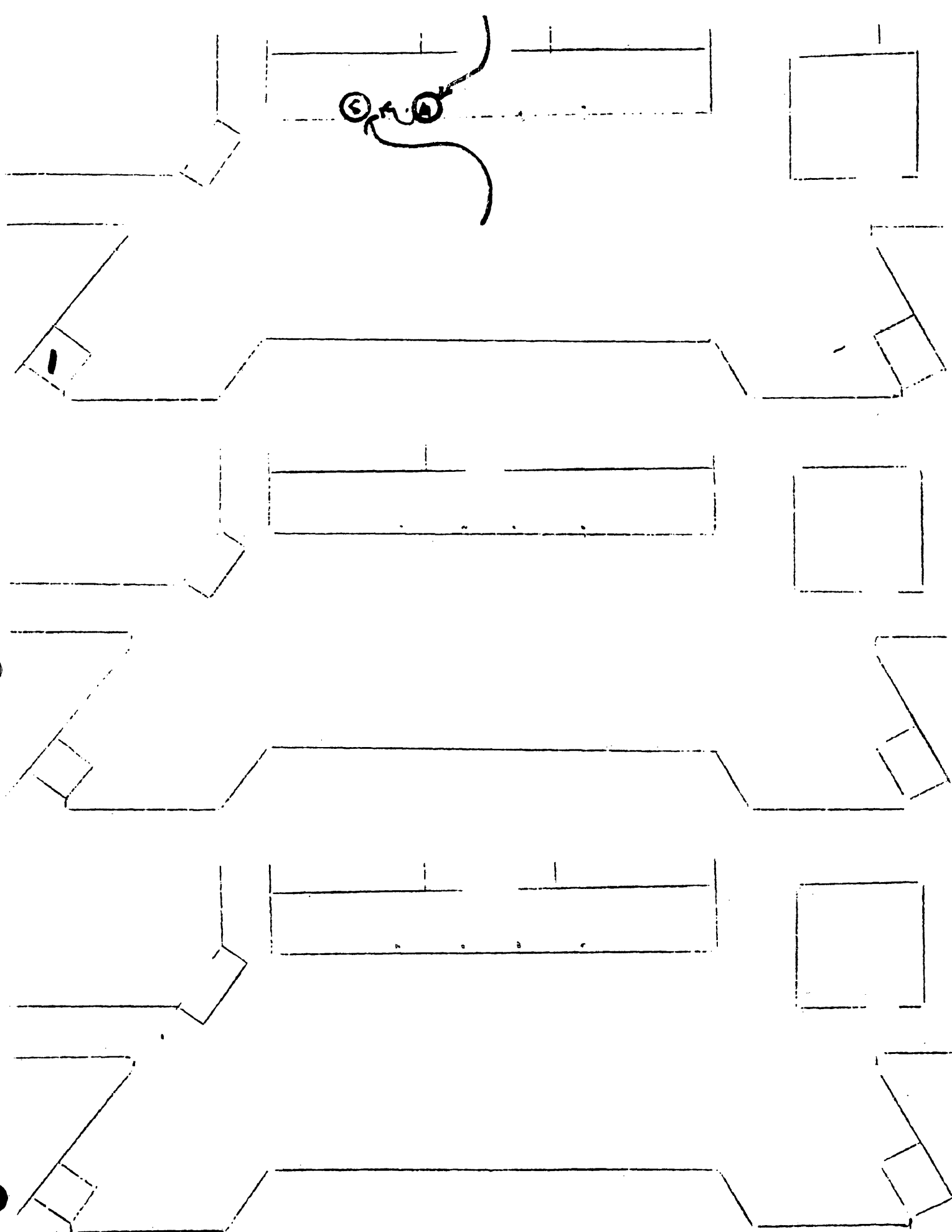
Sneaky. Why, sure—as far as I know. It's just like I told you. I sort of passed away, like, out there in my shack—and then the next thing I knew, I was layin' there in the

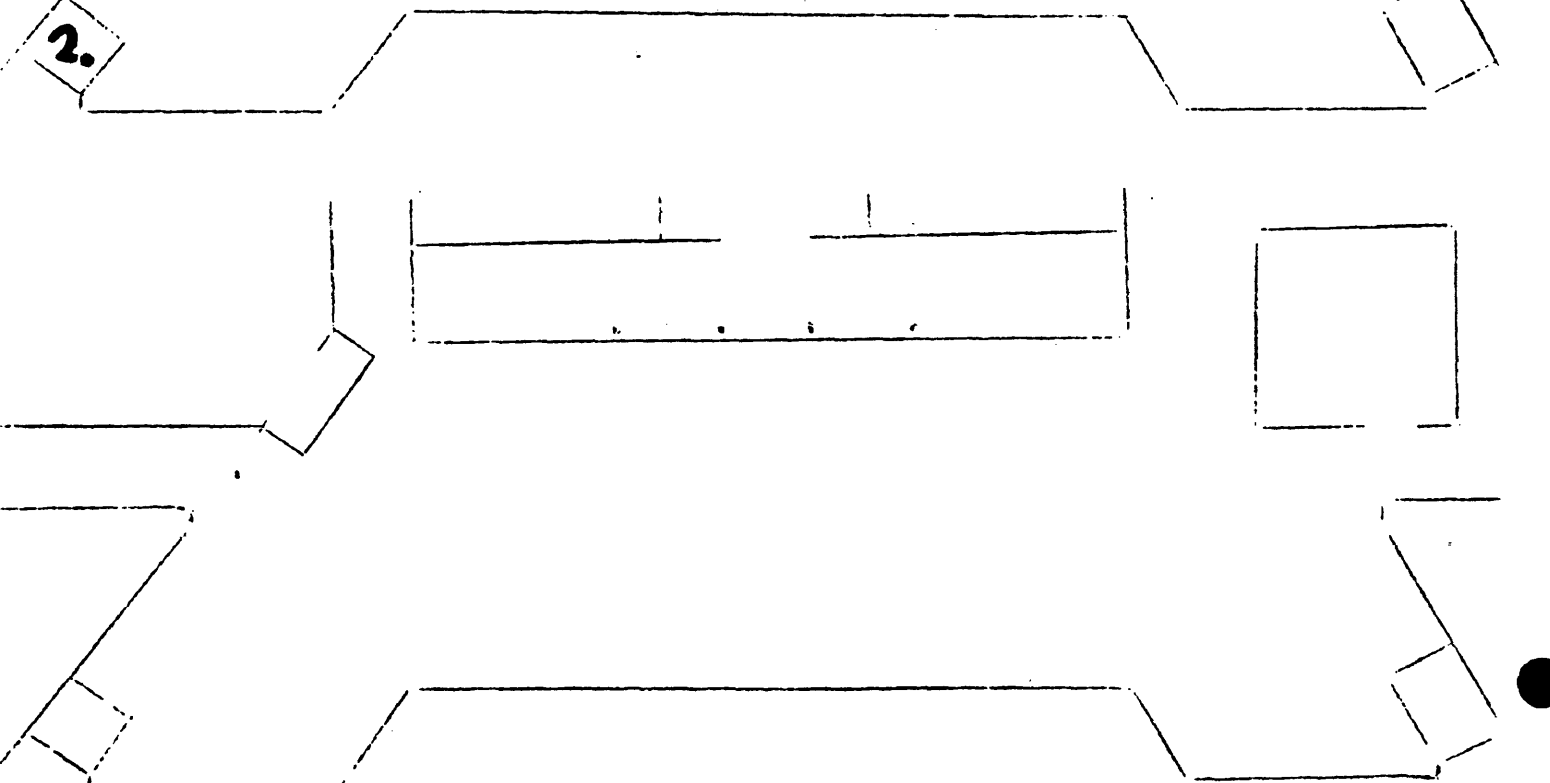
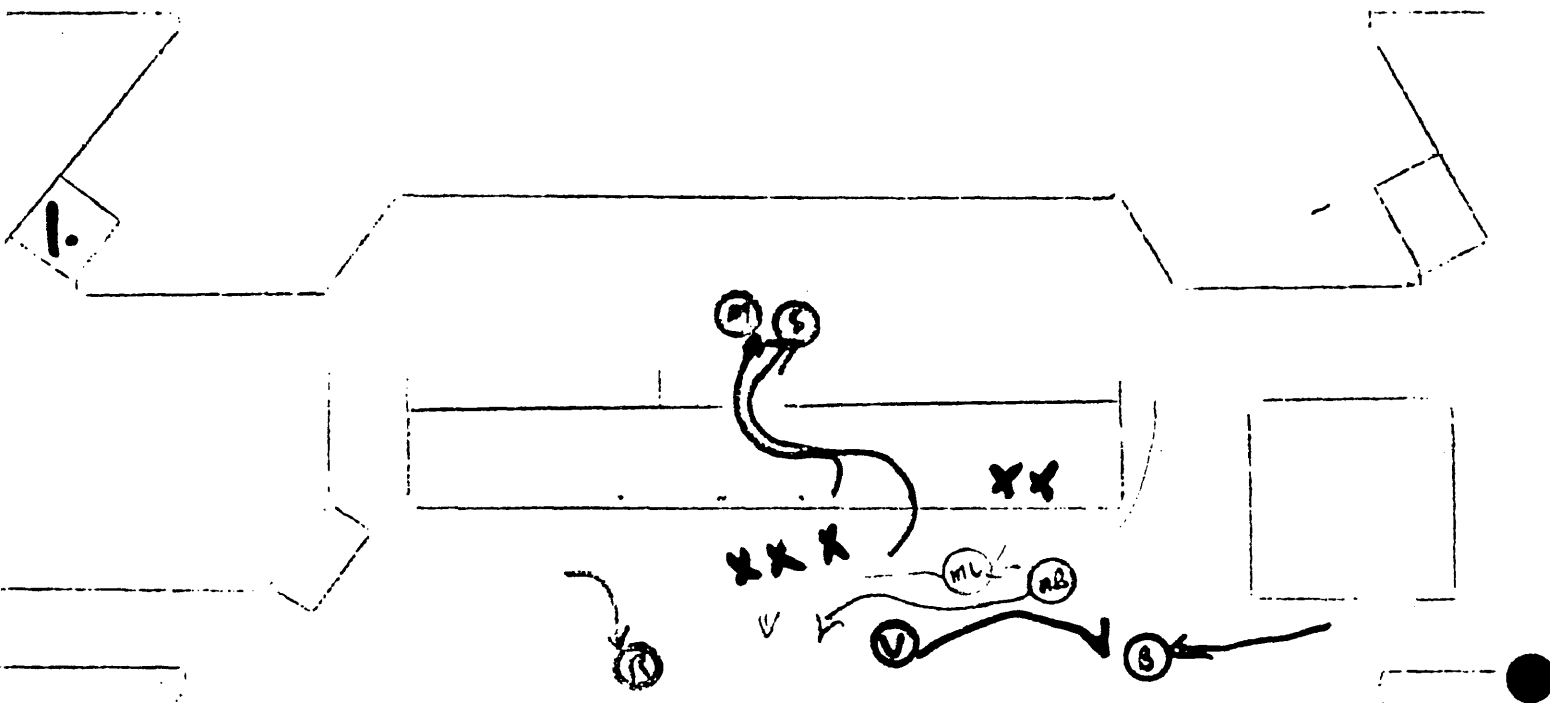
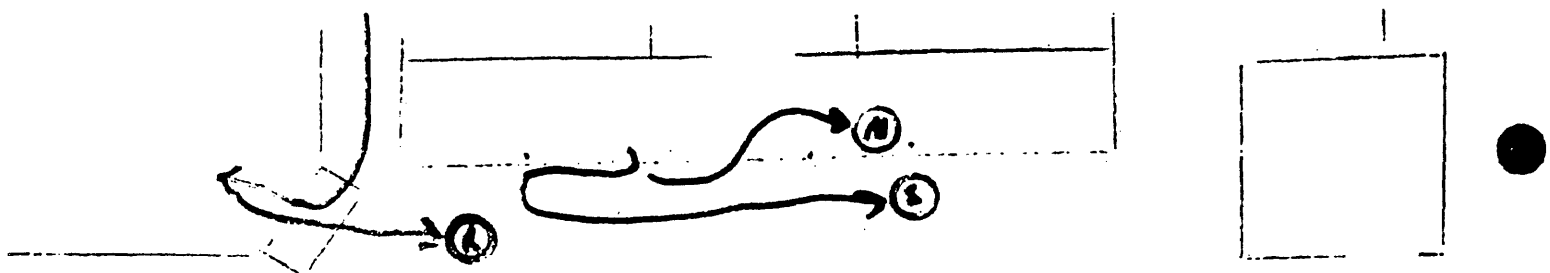
Under R rail

hangs on post

111 slick heads out
OR UR C U L DL
- hum

As 111 sits down
Sneaky sits over R
against post
He really is scared
of her





dark, in that coffin, and then I sat up and everybody started carryin' on—and, well, here I am.

Maroon [snuggling up to him and running her fingers through his hair]. I've never known a miracle man before.

Sneaky. Come to think of it, neither have I.

Maroon. Do you know what you're doing, Sneaky, honey? You're writing a new chapter in the history of the Old West.

Sneaky. I am?

Maroon. Your name will go down among the great gunmen. Billy the Kid.

Sneaky. Yeah?

Maroon. Wild Bill Hickok.

Sneaky. Yeah.

Maroon. Wyatt Earp.

Sneaky. You're darn tootin'!

Maroon. Rackham!

As MAROON speaks his name, RACKHAM enters, right, crosses to the jail, looks at the sign, takes it down, goes inside, and comes out immediately with a big silver star on his chest.

Rackham. Sneaky Fitch!

Sneaky. Yeah?

Rackham. I'm the new sheriff around here, and I'm giving you twenty-four hours to get out of town.

Maroon [in an excited whisper]. Sneaky! Here's your chance!

Sneaky. My chance?

Maroon. For fame, honey! Immortality! Just think of it: The Man Who Shot Rackham!

The SINGER strikes a dramatic chord on his guitar.

Sneaky. Yeah!

Maroon. Come on, let's drink to it!

She takes him by the arm and leads him into the saloon.

MERVYN VALE enters, right, followed by MRS. VALE, MRS.

BLACKWOOD, and various COWBOYS and townspeople.

Mervyn Vale [to RACKHAM]. Morning, Sheriff!

Rackham. Mornin', Mervyn. Ladies. Gentlemen.

Mervyn Vale. We've collected the money as agreed upon,

plays up to him

Maroon points to
figures out there

Sneaky does not

Sneaky x's as if to
stand up to Rack
but when the jail door
opens he turns &
tries to
get away

atches Sneaky
mid stop he

205

2.

ccc ww

Rack

M.V. - M.V.

205

Sheriff. I've got it right here. [*Crosses to the bank building, left, and knocks on the door.*] Oh, Mr. Blackwood!

Reverend Blackwood [*emerging, still coatless and in green eyeshade*]. Yes?

Mervyn Vale. Mr. Blackwood—speaking to you now as the town's banker and not as a religious man—I have here the sum of two hundred and fifty dollars, collected from these good citizens of Copher Gulch, as a reward for the capture, dead or alive—and preferably the former—of one Sneaky Fitch. We want you to hold this reward money in trust until such time as Sheriff Rackham here comes to claim it.

Reverend Blackwood. It's a pleasure, Mr. Vale.

Mervyn Vale. Three cheers for our new sheriff! Hip, hip, hooray!

Led by MERVYN VALE, the townspeople give three lusty cheers. RACKHAM doffs his hat and bows modestly.

Rackham. Thanks, folks. I'm obliged to you.

The crowd gradually disperses, leaving only MRS. VALE and MRS. BLACKWOOD. *and Rackham*

Mrs. Vale. Well—now we'll see some action!

Mrs. Blackwood. I should think so. Nobody can outdraw Rackham.

Mrs. Vale [*dubiously*]. Of course, nobody can kill Sneaky Fitch, either.

Mrs. Blackwood. We'll see, Mrs. Vale. We'll see.

They exit at opposite sides of the stage.

Singer. So that was how it was set up: the great meeting between Sneaky Fitch, the man who had defeated death, and Rackham, the fastest gun in the West. It was a showdown—that classic Moment of Truth that forms the climax of every Myth of the Old West—when two invincible men meet at dusk on the main street, walk slowly toward each other, and draw! [*A loud dramatic chord.*] And, of course, this showdown has all the ingredients, and more; because what's going to happen when a man that nobody can outdraw meets a man that nobody can kill? Well, sir, this is what happened— [*Breaking off abruptly.*] But, before we go on into that, and in order

allergic books

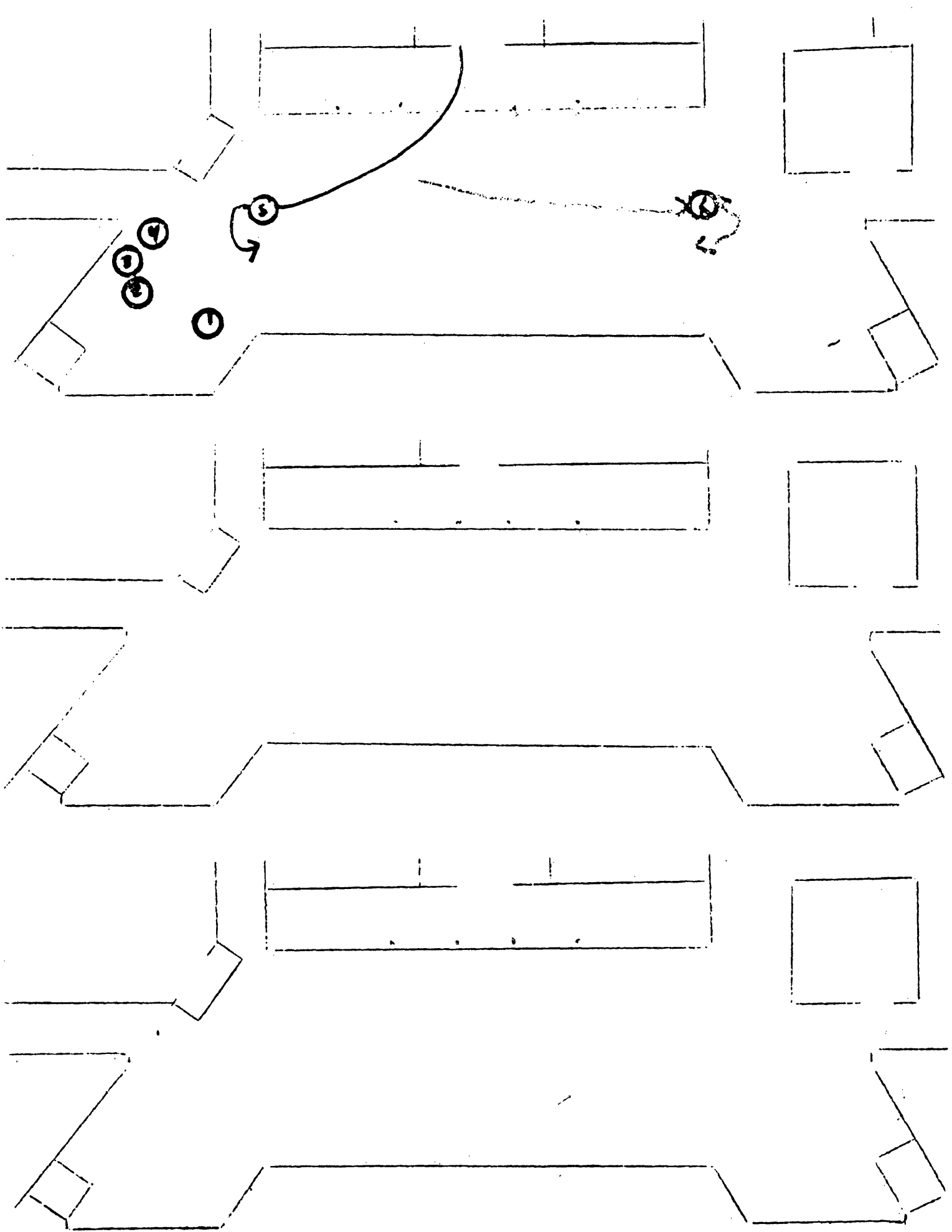
Cue 18

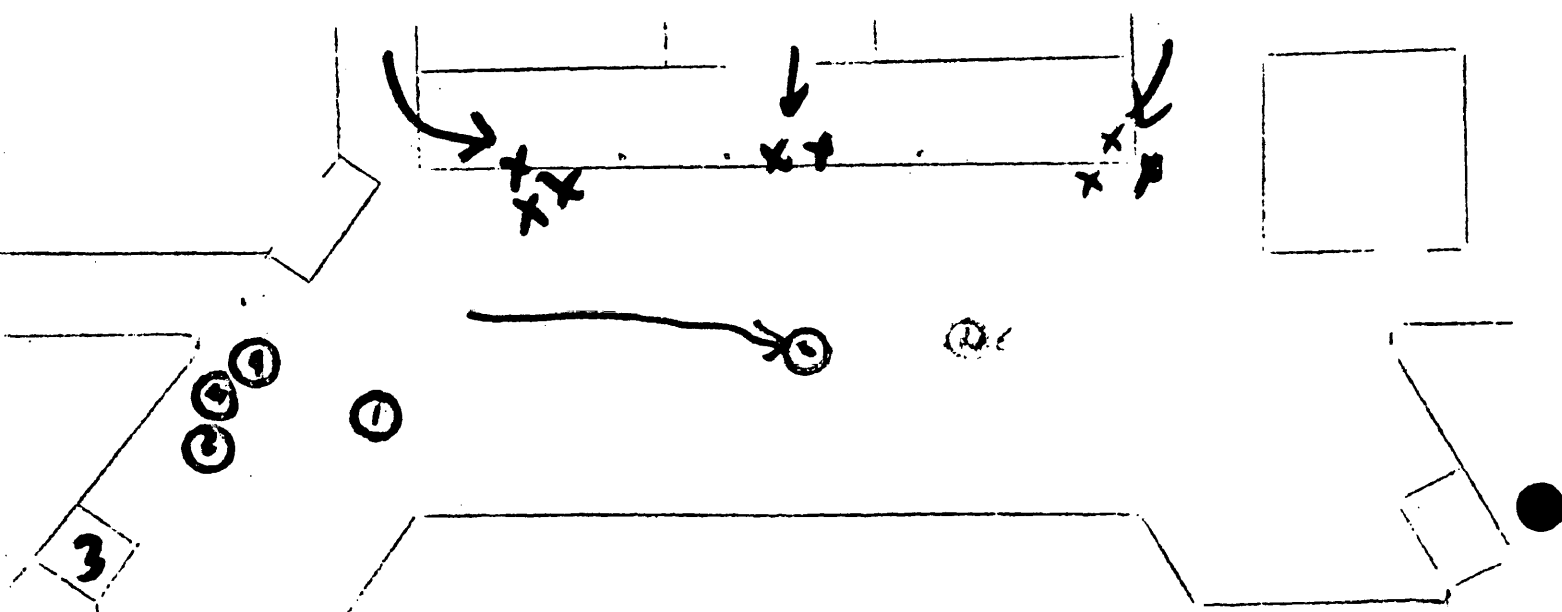
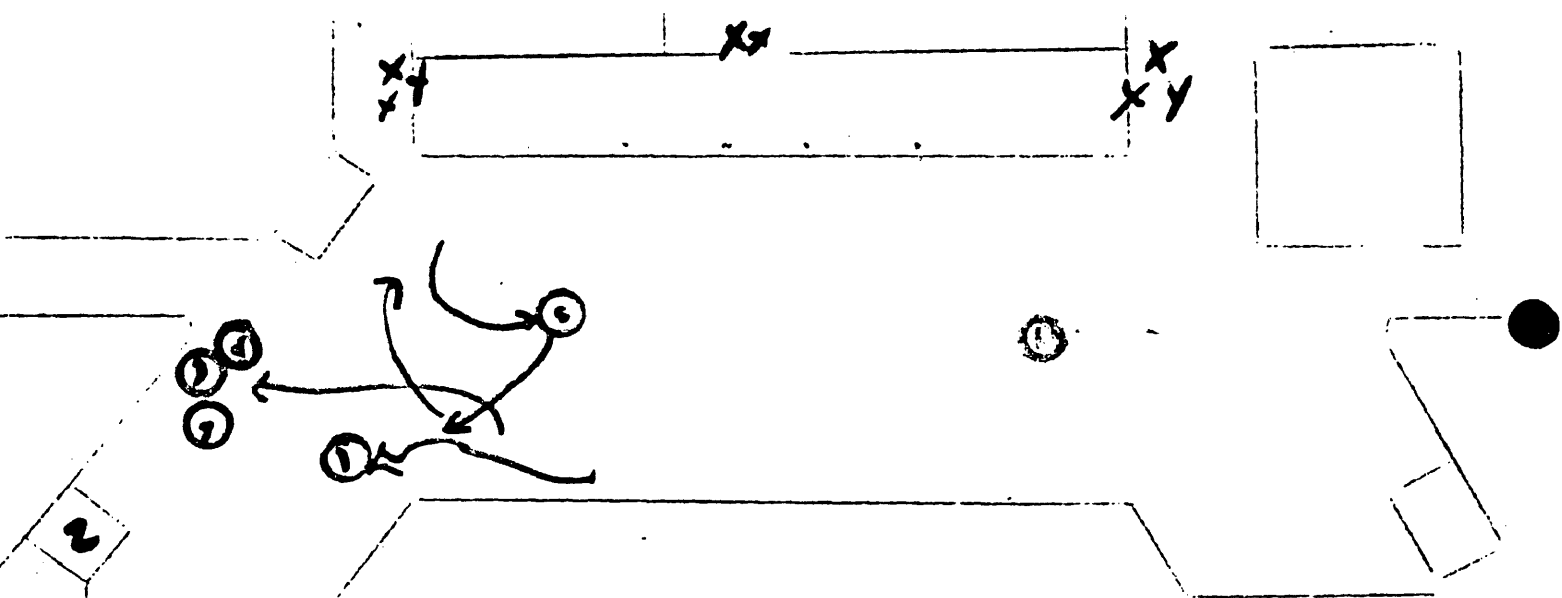
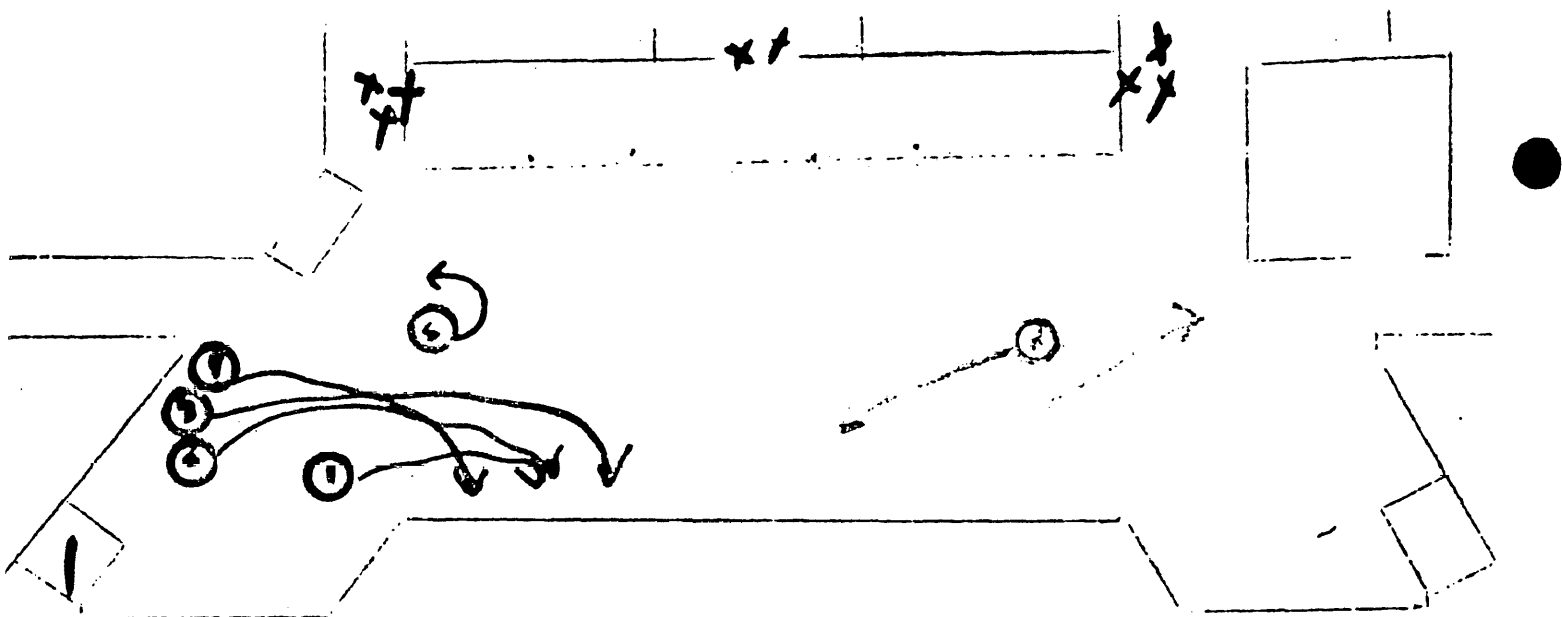
Both stand R+L with books. to each other as they prepare for the gunfight

*Rackham X DL
as Sneaky enters
from Saloon + Xs
DR
Sneaky gives slight
bow*

Rack tips hat

*— they turn and start toward each other
ready to draw, but SB steps in X
DC + says line
Both break tension + return to R+L*





to relieve all this tension, which is becoming darn near unbearable, I think we ought to have a little song. [He strums his guitar and sings two or three choruses of "Buffalo Gal." As he concludes, the lights begin to change on the scene, fading to a sort of sunset glow, with the buildings on the street silhouetted in orange. The SINGER speaks as the lights are changing.] Dusk comes to Gopher Gulch. The sun sets like a great orange ball on the Western horizon, silhouetting the cactus and the Joshua trees. One evening star appears in the high, smoky blue above the silent prairie. Night is near. Gopher Gulch is quiet, deserted—waiting. Even the houses seem to be listening—waiting. Waiting for that moment when two strong men will stand face to face in the dusty main street, their hands poised, ready to draw. Waiting for the Moment of Truth. The showdown.

He subsides into quiet strumming. RACKHAM comes out of the jail building, peers about, his eyes like slits, then, thumbs hooked in his gunbelt, strolls slowly and watchfully back and forth across the stage. Offstage, a coyote howls. The SINGER strikes a dramatic chord on his guitar. SNEAKY comes out of the swinging doors of the saloon, center.

RACKHAM whirls and sees him.

Rackham. Sneaky Fitch! Is that you?

Sneaky. It's me, Rackham.

Rackham. I ordered you out of town, Sneaky.

Sneaky. That's right. But I ain't plannin' on leavin'. Unless, of course, you're man enough to make me. [Slowly, pantherlike, RACKHAM retreats a step or two, right, hands poised above his guns. SNEAKY does likewise, moving toward the left. Then they stop, frozen like statues. A long, long pause. Then SNEAKY speaks quietly.] Go on, Rackham. Draw.

The SINGER strikes a loud, jangling discord, and RACKHAM suddenly falls to his knees with an almost animal-like scream.

And descend from balcony.

Rackham. Nol Nol Don't shoot! Please don't shoot!

The townspeople, who had been watching timidly from the doors and windows, begin to come slowly out onto

SB X to NC stopping out

SB sings first verse by himself then others X L to join him on chorus. All sing 2nd verse & start into 2nd chorus

- Rackham X R & draws gun - points it at them - they freeze in song then note by note they start R.

- Rackham stops first and they run as they finish song
- Rackham returns to L to get ready again

SB rises
starts to
X again OR
X & Rackham
and start
word each other

ain just as they
about to draw
starts up again

is time Sneaky
has up behind
in points
gun in SB's
on "Truth"
quits with
show down

Sneaky goes back to his
place and they proceed
to dialogue

the sidewalk during the following scene, until finally they are gathered around SNEAKY and RACKHAM in a large semicircle.

Cue 19

Sneaky. What's the matter with you, Rackham?

Rackham [*on his knees, sobbing, clasping his hands*]. Please! Don't shoot! I don't want to die! [*With a howl.*] I'm too young to die! [*Suddenly.*] Here! Here's my gun! And my badge! [*Tossing them toward SNEAKY.*]

Sneaky [*coming toward him slowly and walking around him*]. Why, I declare—you're scared, Rackham.

Rackham [*sobbing*]. Yes! Yes, I am! You ain't scared, Sneaky Fitch, because you've forgotten what fear is like. You're not afraid to die no more! But I am! I want to live!

Sneaky. In fact—you ain't nothin' but a coward.

Rackham. That's right—that's all I am, is a coward.

Sneaky. You're a disgrace to the Code of the West.

Rackham. I am. I'm a disgrace to the Code. But I'm a live disgrace. Sneaky. Please don't shoot me.

Sneaky. Well, I'll be——. Come over here. [*RACKHAM starts to get up.*] On your knees. [*RACKHAM crawls over on his knees.*] My boots are a mite dusty. Shine 'em up for me.

Rackham. Sure, Sneaky, sure. [*Takes the bandanna from pocket around his neck and begins frantically to polish SNEAKY's boots.*]

Sneaky. Now I think you'd better get. [*As RACKHAM starts to rise again.*] On your knees! [*RACKHAM turns and crawls offstage, right, on his knees. Silence. SNEAKY turns and surveys the crowd. Then he picks up the badge and pins it on.*] Looks like I've just inherited me a job. Three sheriffs in one day—that must be a new record, even for Gopher Gulch!

He strolls on across the stage and out, left. The townspeople watch him go in stunned silence. A long moment. No one speaks. Finally:

Mervyn Vale. I can't believe my eyes.

Reverend Blackwood. Nor can I, brother Vale.

Mervyn Vale. Rackham, the fastest gun in the West——

Reverend Blackwood.——groveling in the dust, like a, like a——

1.

Sneaky x back R

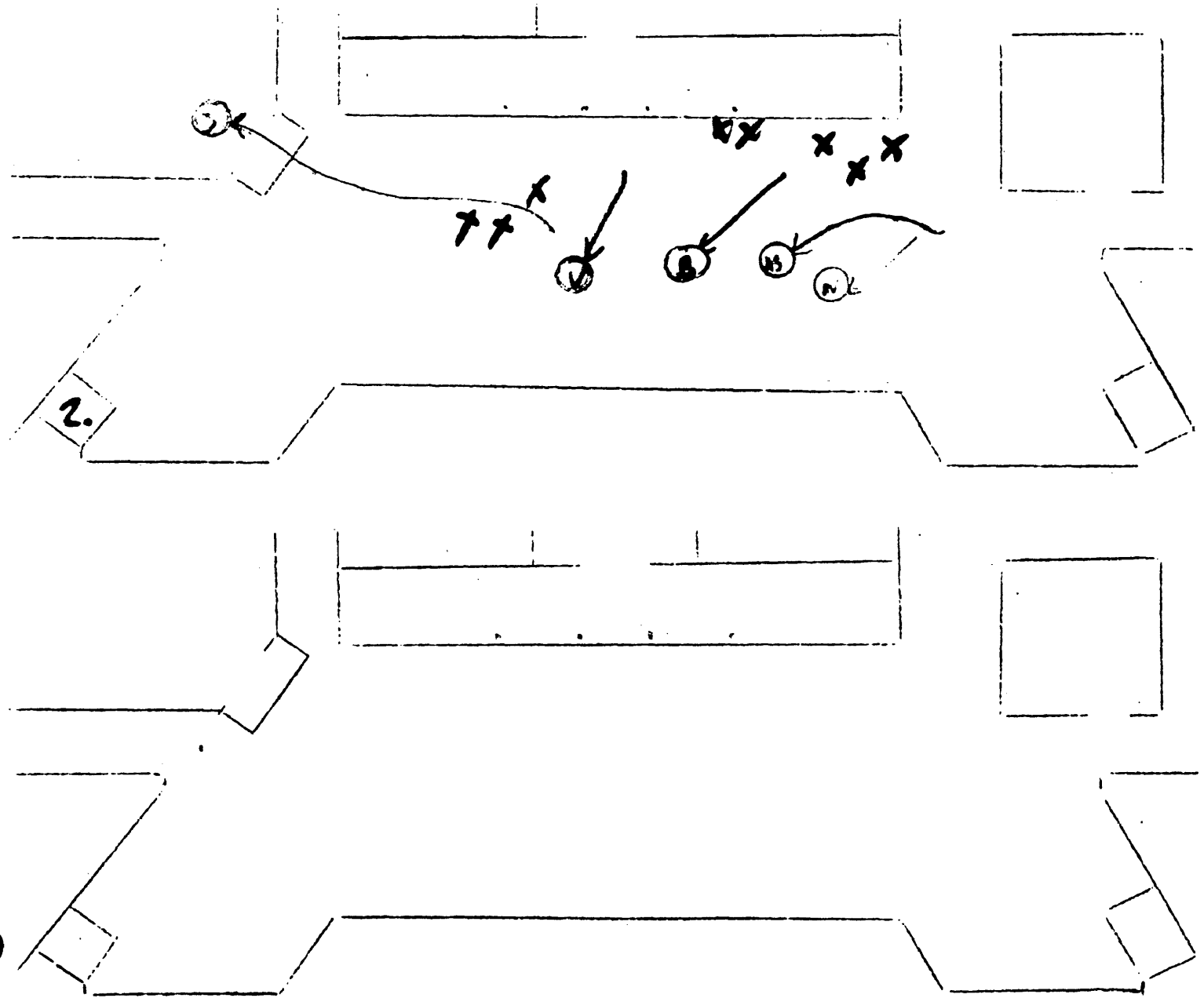
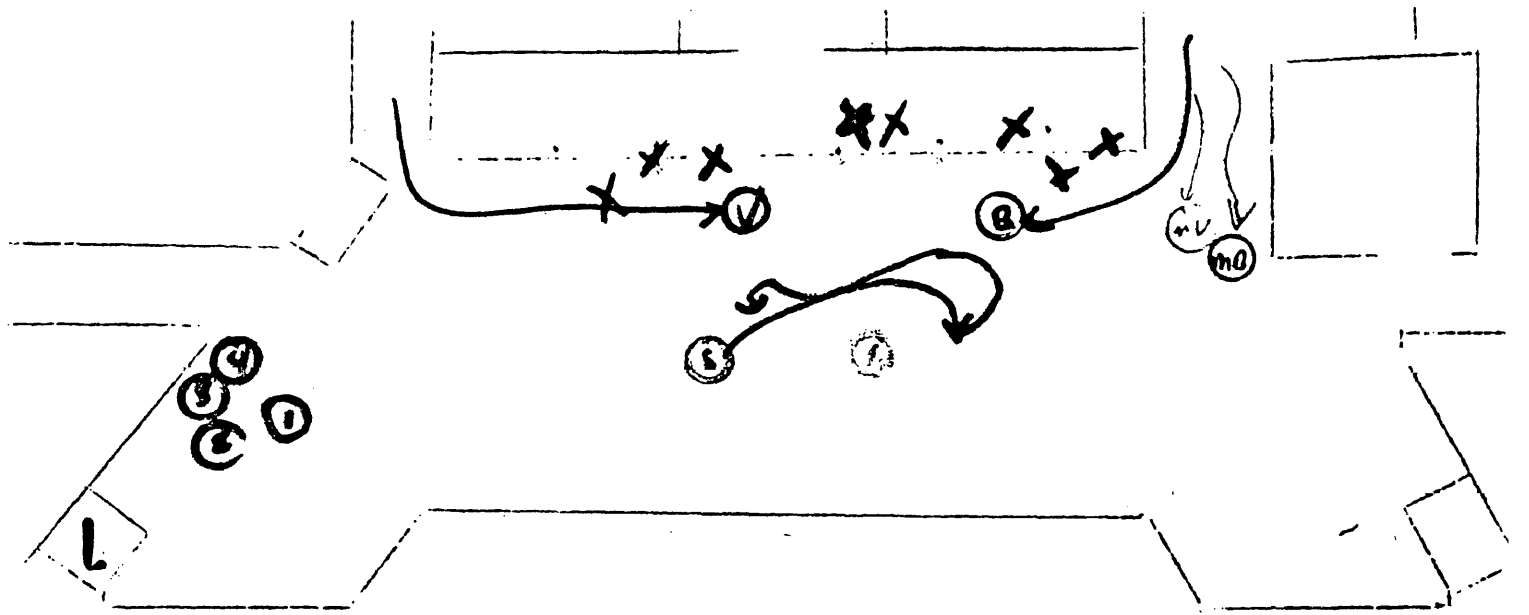
shake hands & usually agree.

V & R & B x to

C

2.

M, V Rack



Mrs. Vale. Coward!

A soft, muffled gasp from the crowd.

Mervyn Vale. Well, this is the end of Gopher Gulch.

Mrs. Blackwood. We're finished.

Mrs. Vale. Completely and utterly at the mercy of that—
that man.

Mervyn Vale. A trigger-happy gunman.

Reverend Blackwood. A killer.

Mervyn Vale. A bully.

Reverend Blackwood. A braggart.

Mrs. Vale. We are lost.

Mrs. Blackwood. This is the end.

Mrs. Vale. There is nothing we can do.

Mrs. Blackwood. Nothing whatever.

Reverend Blackwood. There is one thing. [*He takes off his green eyeshade and sleeve garters and hands them to MRS. BLACKWOOD; takes his black coat from her and slips it on. Then he folds his hands and bows his head.*] Let us pray.

Slowly, one by one, the townspeople bow their heads and stand in a tableau of silent prayer, as, softly and gradually, the lights fade.

Blackout

Cue 20 →

1.

NOV 1944 CDA 118 R C DA
Kov E m d w w

song lyrics, cowboys
to (down enter to place
by way through 1st vase.
UH girls + cowboys enter

diff song lyrics
during 2nd vase
all song & (4)
Vols, Blk...
+ Mervyn + R...
order

On 2nd chance all
long + do guests as

During 3rd vase
all attention up
+ down looks - in
groups

During 3rd vase all
do guests + ...
order

Bob Wilson ...
through (line center)
of 3rd vase ...
a bottle to hand

ACT THREE

Dark again. Again, in the darkness, the soft strumming of the guitar, and the voice of the SINGER, singing "Get Along, Little Dogies," as the lights slowly come up on the street scene. Nothing is changed. As the SINGER comes to the end of his song, a COWBOY enters, left, and crosses to center stage, looking about him rather fearfully. At the same time, SNEAKY, resplendent as in Act Two, and now with the sheriff's badge on, appears in the center aisle of the auditorium.

2.

SNEAKY. You! Bob Wilson! ———
Cowboy [whirling in terror to face him]. Sneaky Fitch! It's you!

Sneaky. That's right, you yellow-bellied, lily-livered, crawling skunk, it's me. And I've come to get you, Bob Wilson. Draw.

Cowboy. N-now, wait a minute, Sneaky——

Sneaky. I'm counting three. [Menacing pause.] One. Two. Three! [The deadly pantomime is played again. At the count of "Three," the terrified COWBOY clutches at his holster, but SNEAKY draws and fires like lightning, and the COWBOY falls, with a groan, at center stage. From right, MERVYN VALE, accompanied by two COWBOYS, enters. They approach the body and pick it up; meanwhile, SNEAKY, blowing on his pistol and reholstering it, comes down the aisle and up onto the stage. He shakes hands with MERVYN VALE. The body is carried out, VALE following it. SNEAKY goes over to the jail building. There is a small blackboard hanging on the front of the building now, with several marks on it. SNEAKY takes a piece of chalk and makes another mark. Then he opens the jail door and calls in.] Rackham! Come out here!

RACKHAM, apron around his waist, broom in hand, sleeves rolled up, hurries out.

Rackham. Yes, Sheriff!

Sneaky. You didn't do a very good job on this here sidewalk.

points down 32

Cue 2

Note: the song should start out very innocent, then progress to the ridiculous

Cue 22

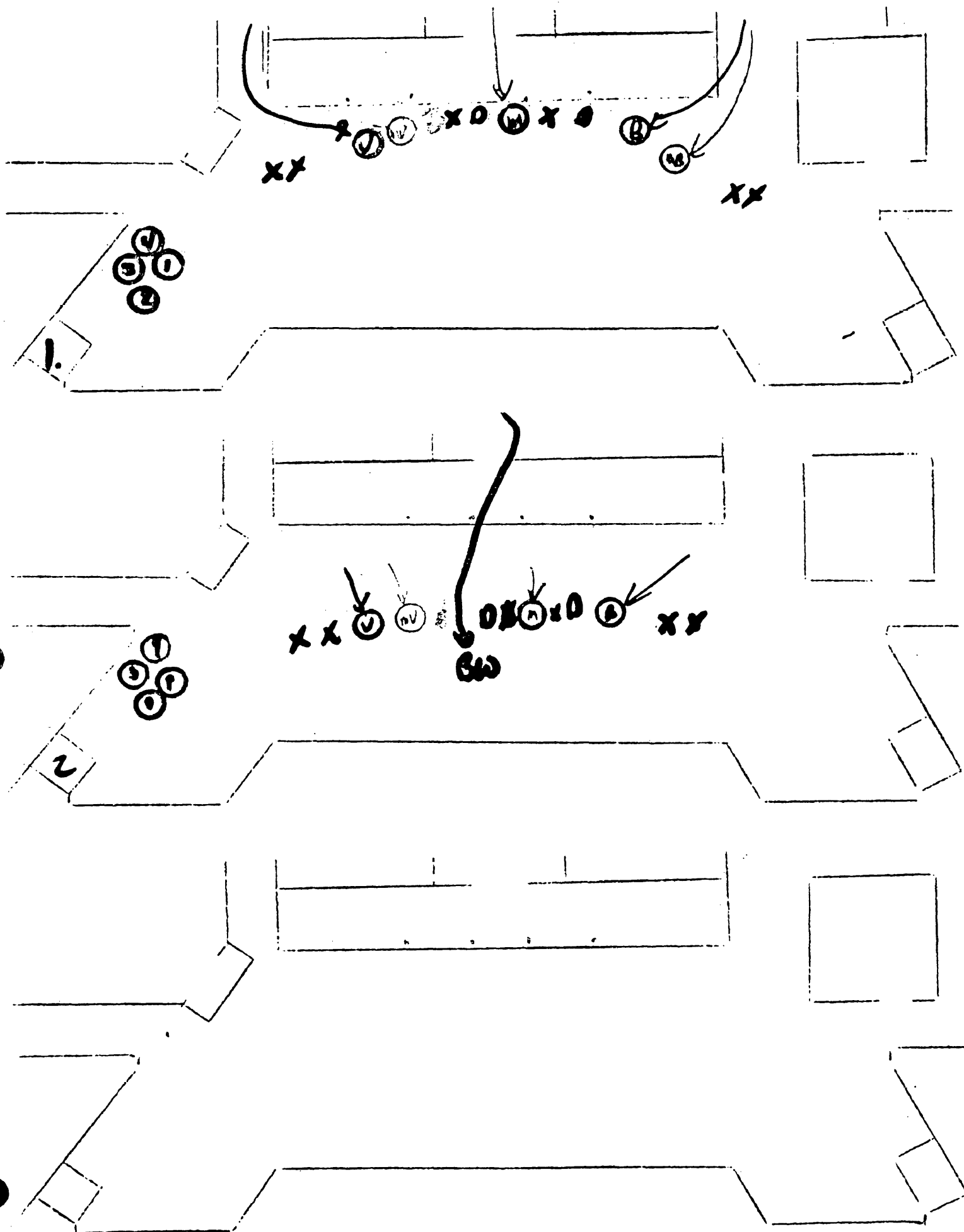
Heard of old R as song ends All ...

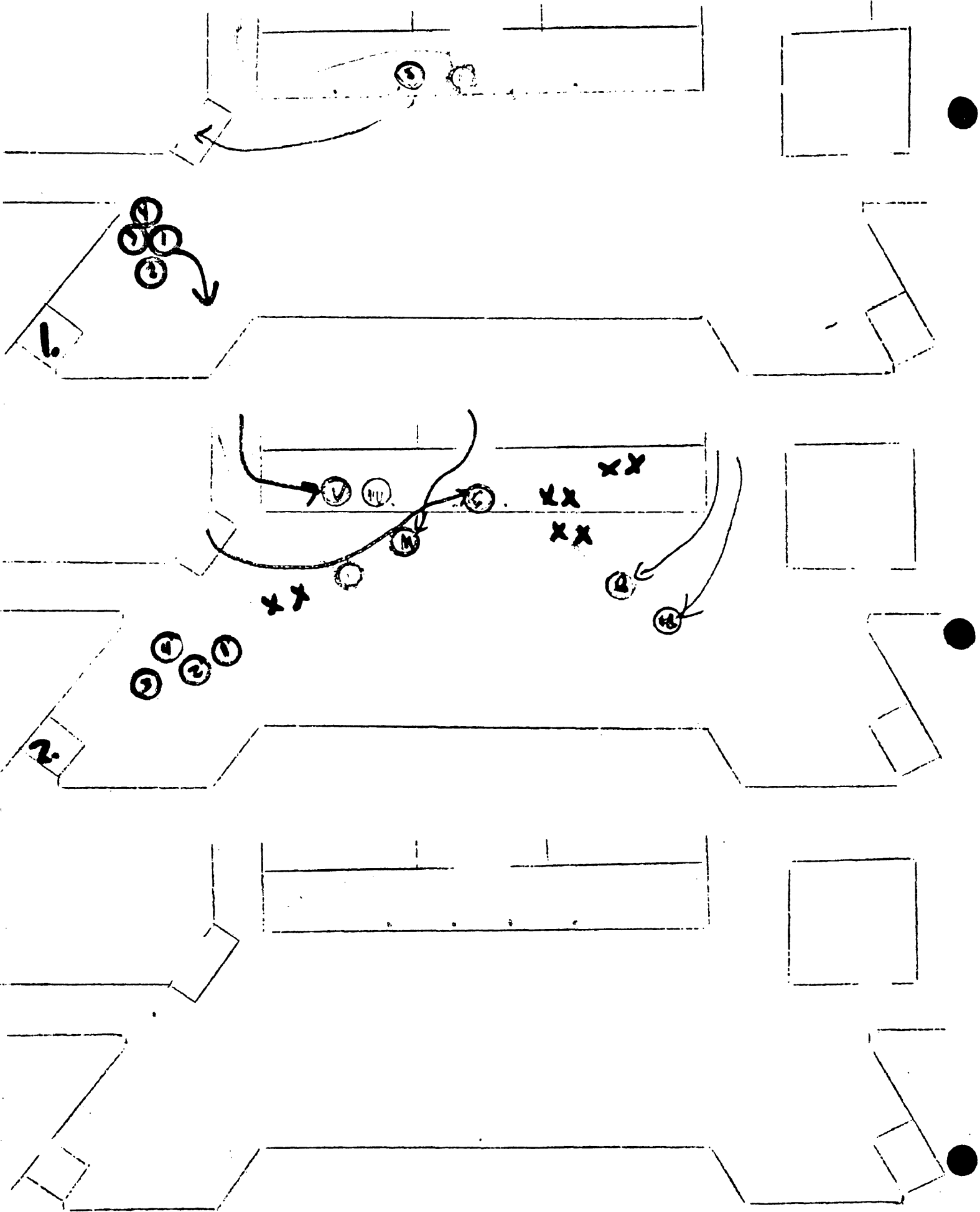
All scatter as with J.I.I. All terrified

No "curse!" then exit R collects money

Sneaky at UC calls to Rackham who is swinging the sidewalk at R

Sneaky X up onto sidewalk as Rack X L to meet him





Rackham [beginning to sweep nervously]. No, Mr. Fitch.

Sneaky [observing him critically]. That's better.

He goes on into the jail building, RACKHAM following.

1.

Singer [to the audience] [Men may change, mountains may erode, but nothing much ever really changes in the patterns and rhythms of things in a place like Gopher Gulch. It's just that sometimes there's what you might call a sort of shift in the cast of characters. But it's not always easy to tell whether a new actor has entered the cast, or the author has just rewritten one of the parts. Anyway, what has happened now is that Gopher Gulch is Sneaky Fitch's town. His own private property. And Rackham is now a sort of flunky around the jailhouse, mopping and sweeping and bowing to his lord and master. And Sheriff Jack Oglesby and a lot of other men have been carried out feet first. And, oh, yes, there's Doc Burch, the town physician. You remember him, from back there in Act One? Maybe you thought he was out of the play for good—like the sheriff. Well—we'll see. The one thing you can be sure of about Fate is that it almost always has a surprise or two up its sleeve after the last card has been played. As the SINGER relapses again into quiet strumming. SNEAKY re-enters from the jail, RACKHAM behind him, and, coming center, fires his gun in the air two or three times.

Sneaky. All right—everybody out here! Quick! Come on! Everybody out! [The townspeople begin to assemble, forming two groups on either side of the stage. SNEAKY is center on the sidewalk in front of the Red Dog Saloon.] Folks, I got a little announcement to make—speakin' as the mayor of Gopher Gulch—also the sheriff, the town banker, and the proprietor of the Mervyn Vale undertaking establishment. By the way, Reverend, I been thinkin', and I decided that maybe I'll preach the sermon in church next Sunday. That is, if you got no objections.

Reverend Blackwood. Of course not, brother Fitch.

Sneaky. You're sure now?

Reverend Blackwood. Not at all, brother Fitch.

Sneaky. Good. I'm glad you see it my way. Well, then,

—Rode swings on bars
& knees with a whole
boom—then takes
headband and polishes
Sneaky boots on his
knees.

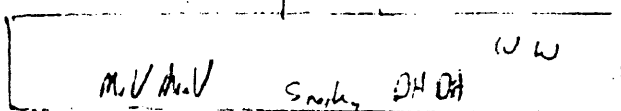
Sneaky comes off stage
& walks to R then
goes into jail

—Rack goes back to
Singer then exits
w R after Sneaky

249 →

Rev B starts to object
& sneaky reaches for
his gun

2.



Rack nbi

low B

ins B

Sb SB cc
Sg SR

folks—the announcement is this: the town of Gopher Gulch is runnin' short of money. And we need some—bad. For one thing, the inside of the jail needs a new whitewash job. So I am hereby announcin' and proclaimin' that everybody in town will contribute a dollar toward this here requirement. My assistant, Mr. Rackham, will pass among you with the hat.

Mrs. Blackwood [*indignantly*]. Well, I never—I

Sneaky. Yes, Mrs. Blackwood? Was there somethin' you wanted to say?

Mrs. Vale. What is the meaning of this, Mr. Fitch?

Sneaky. Well, it's kind of like what you might call taxation.

Mervyn Vale. But—but there's been no vote!

Sneaky. Vote? I don't believe I quite get you. Mervyn. You see, there's only one vote that counts, ain't there? And that's mine. And I vote that every one of you put a dollar in that there hat!

RACKHAM *has been passing the hat and collecting dollar bills.*

Reverend Blackwood [*putting his dollar in the hat*]. Thy will be done, brother Fitch.

Sneaky. Good. I'm glad we're all in agreement here. Or did anybody want to— [*Twirling his pistol ostentatiously*] —discuss the situation? [*Murmurs of "No, no."*] SNEAKY *reholsters his gun.* Fine. I want to thank you all for your co-operation. And, of course, you understand we're liable to run a little short on money again some time, and I'm sure you'll all be willing to cheerfully chip in again, just as you've done today!

He goes back into the jail again, followed by RACKHAM with a hat full of bills. The crowd converges at center stage, looking after them.

Reverend Blackwood. My friends, we are at the mercy of a tyrant.

Mrs. Blackwood. Completely at his mercy.

Mervyn Vale. Now, see here. We don't actually know that he's invulnerable. No one has actually taken a shot at him.

Mrs. Vale. No one has had the courage to.

Rock takes Sneaky
hat + looks at
R

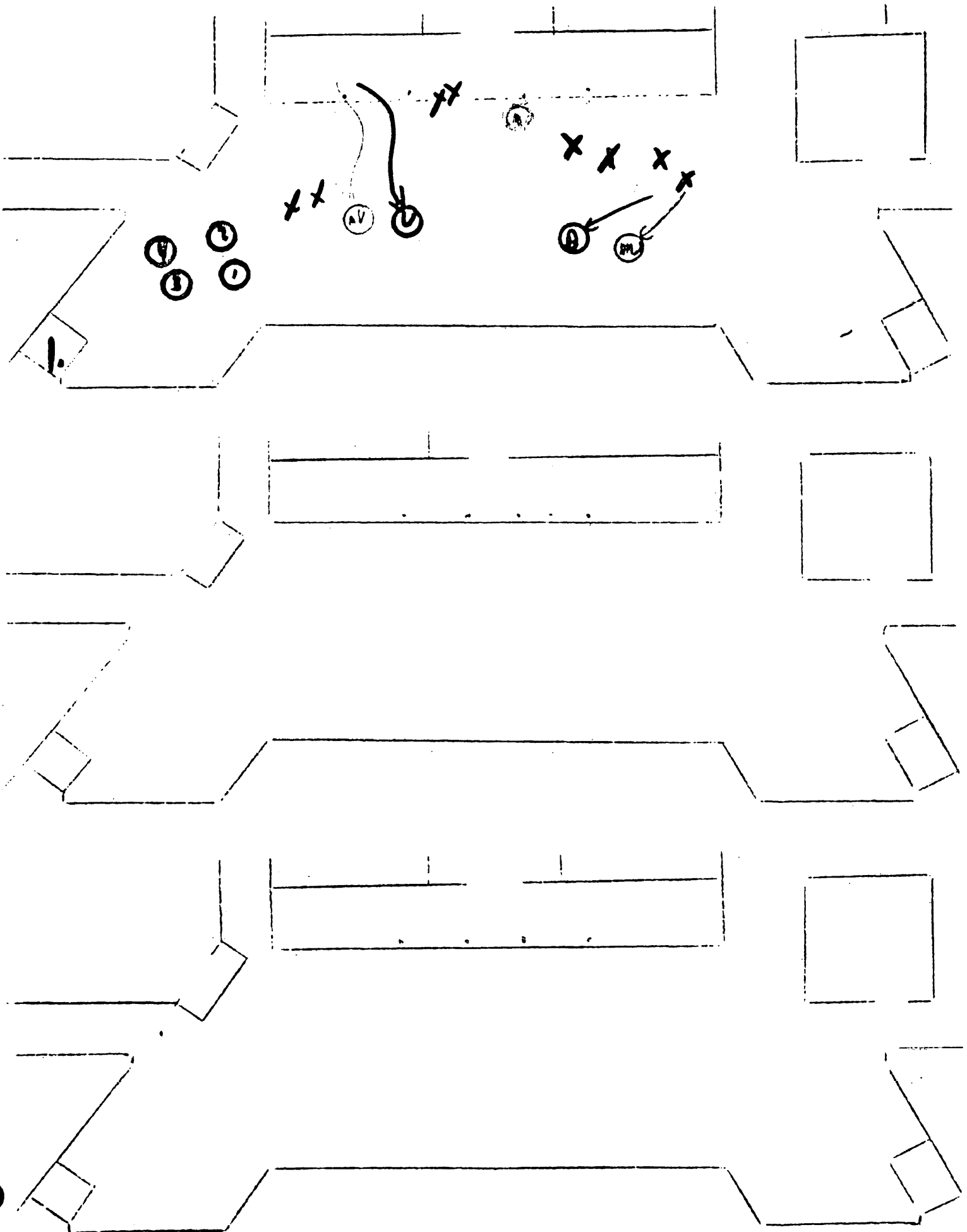
Sneaky looks
for his gun

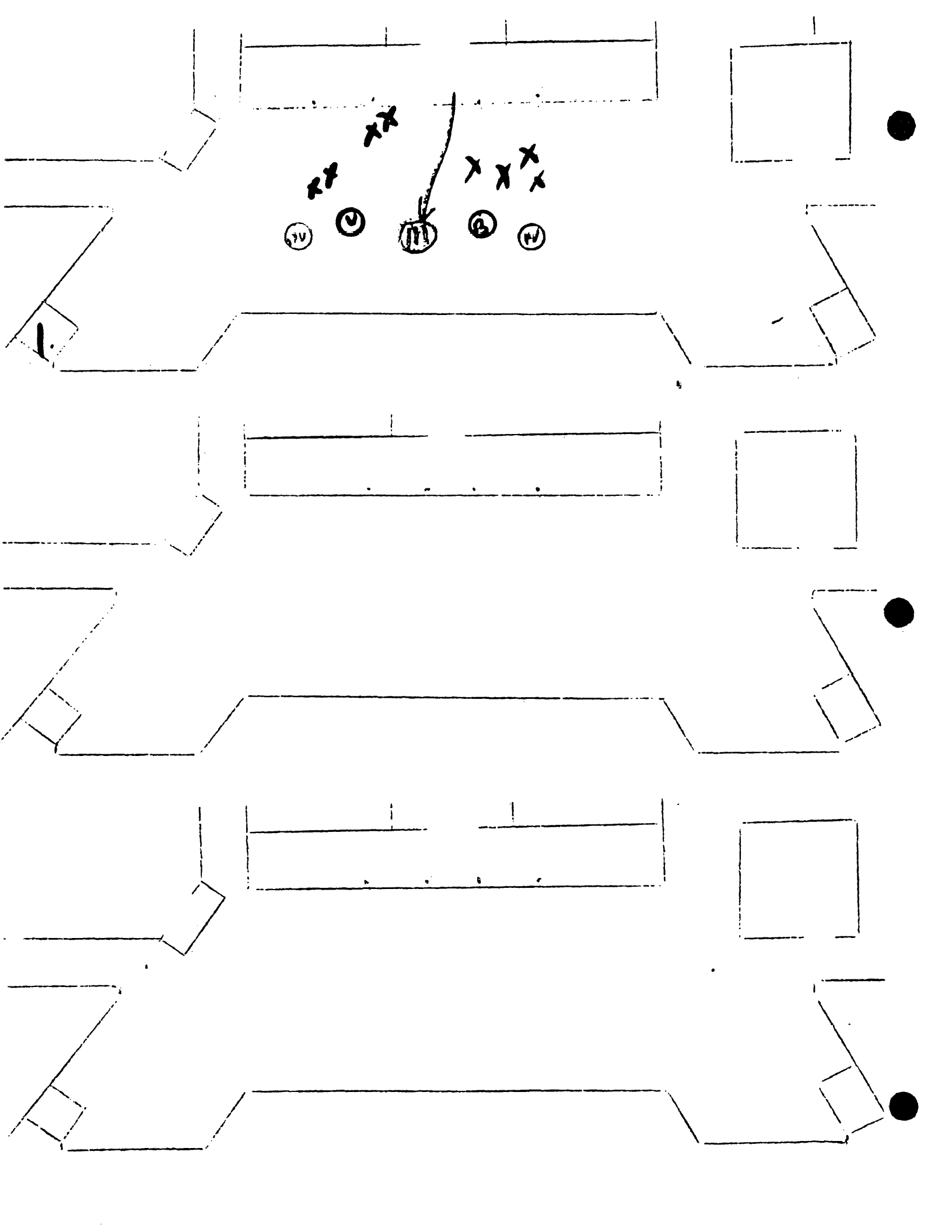
M.V. stops off sneakily

Rock takes back hat 1

all look off in
direction of Jail

Rock x to C





V. Xing DC : Mervyn Vale. Then there's only one answer: he's got to be shot—in the back!

A choral gasp from the crowd: "In the back!"

Mrs. Blackwood. But that—that's against the Code of the West!

Mervyn Vale. Oh, to hell with the Code! I beg your pardon, Reverend. But there are codes and codes, and there's life and there's death. And this is a matter of life and death. Right?

Mrs. Vale. Right.

The crowd exchanges uneasy glances but gradually begins to murmur assent.

Mervyn Vale. The only question, then, is: who's going to do it?

Mrs. Vale. It's a job for a man.

Mrs. Blackwood. I should think so.

Reverend Blackwood. I am a man of God, not of violence.

Mervyn Vale. Well, I've never handled a gun in my life.

An uneasy pause. Then:

Maroon [*stepping out of the crowd*]. I'll do it.

Mrs. Vale. You?

Mrs. Blackwood. You?

Mervyn Vale. You, Miss Maroon? But I thought—

Maroon. I hate him. Oh, sure, I used to like him. I used to sort of feel sorry for him. But no more. [*She lifts her skirt and takes a tiny pistol out of a garter holster.*] Besides, I figure I can— [*Insinuatingly.*] —get closer to him than anybody else.

Mervyn Vale. But, the danger, ma'am—

Maroon. ~~Oh, no~~ All I've got to lose is my life. And that's not worth much. [*Mrs. VALE and Mrs. BLACKWOOD exchange glances and sniffs.*] For that matter, what else has anybody got to lose?

Mervyn Vale. This is a brave thing you're doing, Miss Maroon. Er—when do you figure to do it?

Maroon. The first chance I get. Maybe tonight.

Reverend Blackwood. The Lord be praised.

Mervyn Vale. And Miss Maroon, too. Until tonight, then?

All hummmm up
— hummm drop off

All look around

— they center on Rev. B

— defending himself

— All look at M. V.

— to C

arn
me 25

Maroon. Until tonight.

Murmuring together, the crowd slowly disperses, leaving the street empty. The lights begin to change again, shifting through sunset to the soft purple glow of evening. The moon and a star or two appear in the sky above the main street. A coyote howls off in the distance. The SINGER accompanies these changes with a soft strumming on his guitar.

Singer. Night in the Old West comes with the perfume of the sagebrush and the distant howling of a coyote. The moon floats above, touching the silent prairie with silver. The air is still. Everything is still. Night in the West is a silent time—a lonesome time.

As the strumming of the guitar subsides, SNEAKY appears in the lighted doorway of the jail, comes center, wandering rather aimlessly—a lonely, small, rather ridiculous little figure. He kicks at the dust, spits, finally goes over and sits again on the sidewalk in front of the saloon. RACKHAM comes out of the jail, closes the door behind him.

Rackham. Good night, Sheriff.

Sneaky [looking around]. Oh, that you, Rackham? Where you off to?

Rackham. Goin' home, Sheriff.

Sneaky. Out to that little shack on the edge of town.

Rackham. That's right.

Sneaky. Come on over here and set down, Rackham.

Rackham. What for?

Sneaky. No special reason. I just feel like talkin' to somebody. Anybody. [RACKHAM crosses over and sits beside him.] You know, I been watchin' you lately, Rackham.

Rackham. You mean, you're not satisfied with my work?

Sneaky. No, no, nothin' like that. I been studyin' your face. You look to me like a happy man.

Rackham. Well, now that you mention it, I reckon I am—ever since, you know—ever since that day.

Sneaky. Ever since I disgraced you before the whole town?

Rackham. That's about right.

Sneaky. But I don't get it.

← Cue 25

← Cue 26

← Cue 27

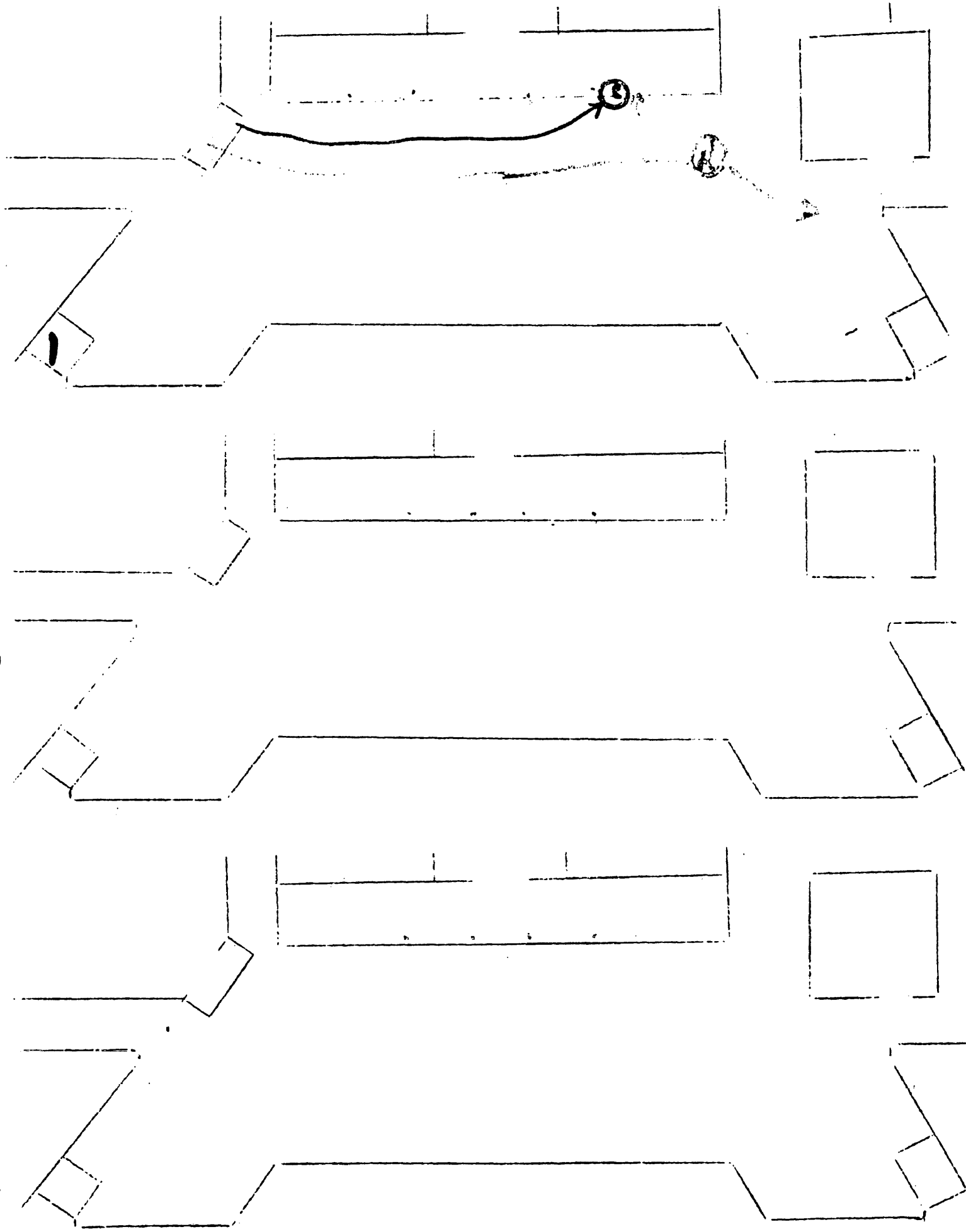
Rack X to L
on tip toe

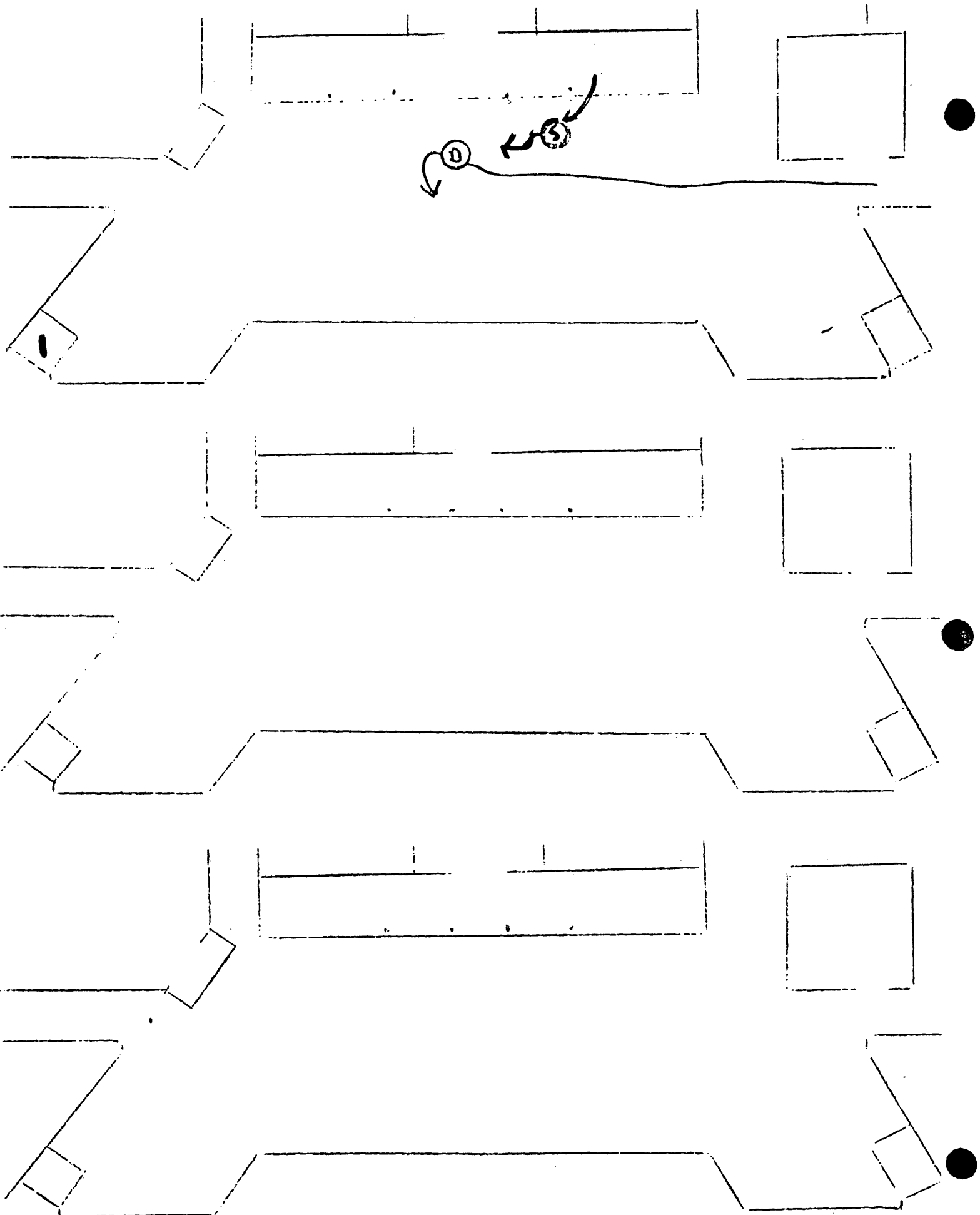
Humble

10

1.

hey sit





Rackham. I don't rightly understand it, either, Sheriff. All I know is that when I was a famous gunman and all like that, I was sort of all tensed up and nervous all the time. Now I sleep good out there in my little old shack.

Sneaky [*remembering*]. I used to sleep good out there, too. Back in my coward days. Back there when I used to go around full of the fear of death. Like you do now, I suppose.

Rackham. Yes, I do. Every morning I wake up scared I might die that day—from bein' shot or takin' sick or something. And then I'm so dangled happy to think that I'm still alive for one more day that—well, it kind of makes life worth livin'.

Sneaky [*lost in thought, only half hearing*]. Yeah—

A pause.

Rackham. Well, if there wasn't anything else you wanted, Sheriff, I'll just be gettin' on home.

Sneaky [*looking up abstractedly*]. Hmm? Oh, yeah—yeah, sure, Rackham. Good night.

Rackham. Good night.

RACKHAM goes out, ~~right~~. SNEAKY sits alone and dejected in the moonlight. Hoofbeats are heard from off left. They stop. Then a figure in a blue suit enters cautiously, left. SNEAKY rises slowly as he sees him, but the figure has his back to SNEAKY and does not notice him. SNEAKY draws his gun.

Sneaky. You! Put up your hands! [*The figure obeys.*] — Where did you get my blue suit? [*The figure turns around. It is Doc Burch.*] You! Doc Burch! Is that you?

Doc Burch. Sneaky Fitch! What are you got up for? Are you goin' to a party, or what?

Sneaky. Party, ~~hell~~ I'm the new sheriff around here. Also the mayor. And about anything else you care to mention.

Doc Burch [*leaning closer to sniff his breath*]. Sneaky, are you drunk again?

Sneaky. No, damn it, I ain't drunk! [*Putting his gun away.*] Doc, it's kind of a long story, but what happened was that I went and died out there in that shack where

— Rackham gets up

X is in front of Sneaky
Sneaky jumps up & draws
shakes

— Doc Sneaky
— rack on horse

11

11

you left me, and then I came back to life, and—well, ever since then, everybody's been so scared of me, I can do just about anything I want to around here.

Doc Burch. Sneaky, what kind of crazy talk is this?

Sneaky. What do you mean?

Doc Burch. Why, ~~hell~~, you didn't die and come back to life any more than I did! It's a medical impossibility!

Sneaky. But you said—

Doc Burch. Sneaky, I've got a kind of a confession to make to you. I was kind of teasin' you about dyin' that time. You was no more ready to die than I was. But, you see, I saw a chance to have some fun and also to swipe your money and your liquor and this suit of clothes. ~~Actually~~, I didn't so much intend to *steal* 'em, as to sort of *borrow* 'em. I brought 'em back—see? Of course, I'm afraid I can't very well return the liquor or the money.

Sneaky. Then—then I'm just a plain mortal man, like everybody else?

Doc Burch. As far as I know, Sneaky, you may even be more mortal than the rest of us. ~~Hell~~, I only meant it for a kind of a joke. That medicine I gave you put you to sleep, like I said it would, but I figured you'd have waked up by the time anybody found you. You *would* have, too, if they hadn't been so anxious to *believe* you was dead and in such a dag-blamed hurry to bury you!

Sneaky. And this whole thing has been a kind of mistake?

Doc Burch. I guess the joke has kind of backfired on me, all right. But I didn't really mean no harm.

Sneaky [suddenly]. Doc, I could kiss you! ~~Hell~~, I will kiss you! [Seizes him and kisses him loudly on the cheek.]

Doc Burch. ~~Here!~~ Stop that! Get your hands off me, you dirty old goat!

Sneaky [starting off excitedly]. I've got to tell everybody about this! Right now! [Stops.] No. Wait. They might not believe me. You've got to tell 'em.

Doc Burch. You want me to tell everybody that you ain't really risen from the dead?

Sneaky. I sure do.

Doc Burch. But I thought you said they were all scared of you now.

Sneaky. That's right.

Sneaky x to Doc
+ draws gun on him

1.

Doc x DL

Sneaky follows

Sneaky runs back
to Doc

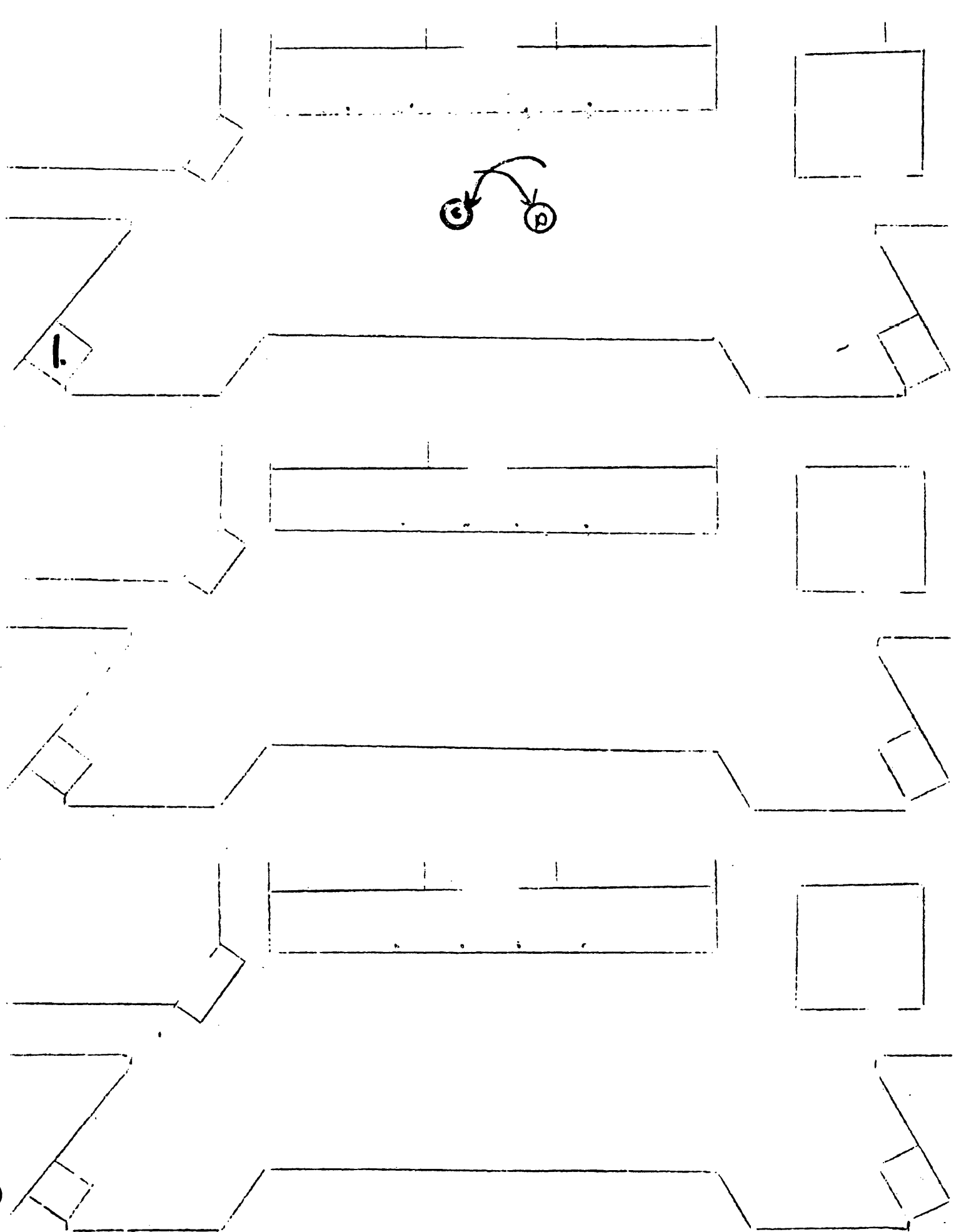
Doc looks off

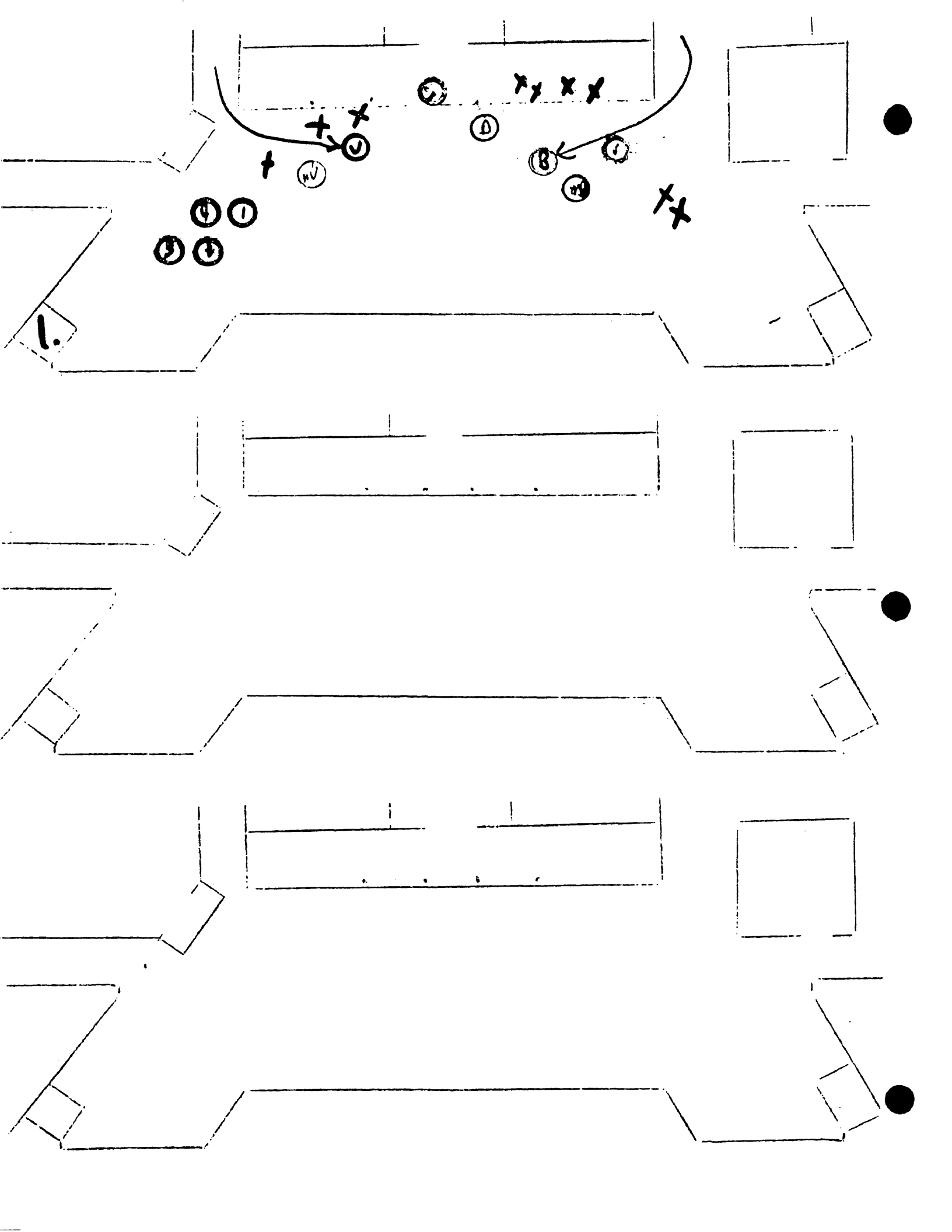
Sneaky
hand on shoulder

Sneaky tries to
kiss Doc

Doc pushes hand off

Warn Cue 28





Doc Burch. And that you had become the sheriff. And the mayor.

Sneaky. I sure have.

Doc Burch. Sneaky, I'm afraid I just don't understand you. You know what will happen if you tell this story around, don't you?

Sneaky. I think so.

Doc Burch. They'll start pickin' on you again.

Sneaky. Yep.

Doc Burch. Beatin' you up.

Sneaky. Yep.

Doc Burch. Maybe even shootin' you.

Sneaky. I know. And, Doc, you don't know what a terrible thing it is, bein' immortal. I declare, I don't think I can stand another day of it. I realize now, I didn't know what real happiness was, back there when I was a coward and a good-for-nothin'. These last few days, I've been like a dead man, or a machine, or somethin'—walkin' around here. All of a sudden, I feel like I'm comin' to life again! Hey! Everybody wake up! Everybody out! Hey! [He fires both his guns in the air. The townspeople begin to assemble again. Several of them are carrying flaming torches, which cast a strange, wild, flickering light over the scene. SNEAKY stands in front of the saloon doors, center, to address them.] Now, gather around, folks—I've got another announcement to make! [Dissatisfied murmur from the crowd.] No, no! It ain't about no more taxes this time! It's something different! And I want you all to listen real careful to this. Doc Burch, come up here and speak your piece!

More murmurs from the crowd as Doc BURCH comes forward.

Doc Burch. Well, folks, I've got a kind of an explanation to make. It appears there's been a misunderstanding here, and I guess it's my fault. I was just kind of havin' a joke, and I never really thought anyone would take me serious.

Sneaky. Go on, Doc—tell 'em!

Doc Burch. Well, what it comes down to is this: Sneaky Fitch, here, didn't die and come back to life no more

cue 28 →
12

back to Doc

1. 1st. after sunset 11/16/00

He is walking across lot with
Doc & of Sneaky off-
fence & back at C
X up to a just
off side walk

than I did. He was just asleep from some medicine I gave him—but you were all so anxious to believe he was dead and in such a consarned hurry to get him planted that—well, it kind of made it look like a dead man had raised up out of his coffin.

Sneaky [cheerfully]. And that's the God's truth!

A long silence.

Rackham [stepping forward]. You mean to say, you're—you're just the same as you ever were?

Sneaky. I reckon.

Rackham. And you've been puttin' all this over on us?

Sneaky. Well, now, I wouldn't say it like that, Rackham. I believed I had rose from the dead just as much as you did. I wasn't tryin' to fool anybody. I believed it myself.

Rackham. You shot Jack Oglesby.

Sneaky. That was a mistake, and I'm real sorry.

Rackham. You humiliated me in front of the whole town.

Sneaky. Now, Rackham—

Rackham. You made me shine your boots and crawl in the dust.

Sneaky. I want to have a little talk with you about all that—

Rackham. The time for talkin' is past. Now is a time for action.

Sneaky. But I thought you said you liked bein' the way you are now!

Rackham. That was when I thought you were immortal. Now it's all different. Now everything is the way it was before—you ain't nothin' but Sneaky Fitch, the town coward, and I'm Rackham, the fastest gun in the West—and, Sneaky, you've got a lot to answer for. [*Starting to back away, menacingly, hand poised above his gun.*] I'm askin' you to draw, mister.

Sneaky. Now, wait a minute, Rackham—I don't want to draw against you—!

Rackham. Are you gonna draw, or am I gonna shoot you down where you stand?

A long pause. Then a shot rings out. *SNEAKY stands for a*

Look at Brick
sparks up then
starts to circle
DR

Rack X UL (look
now toward Sneaky)

Rack is next to
him DR off

Rack grabs Sneaky's
collar

Rack throws Sneaky
off into the air

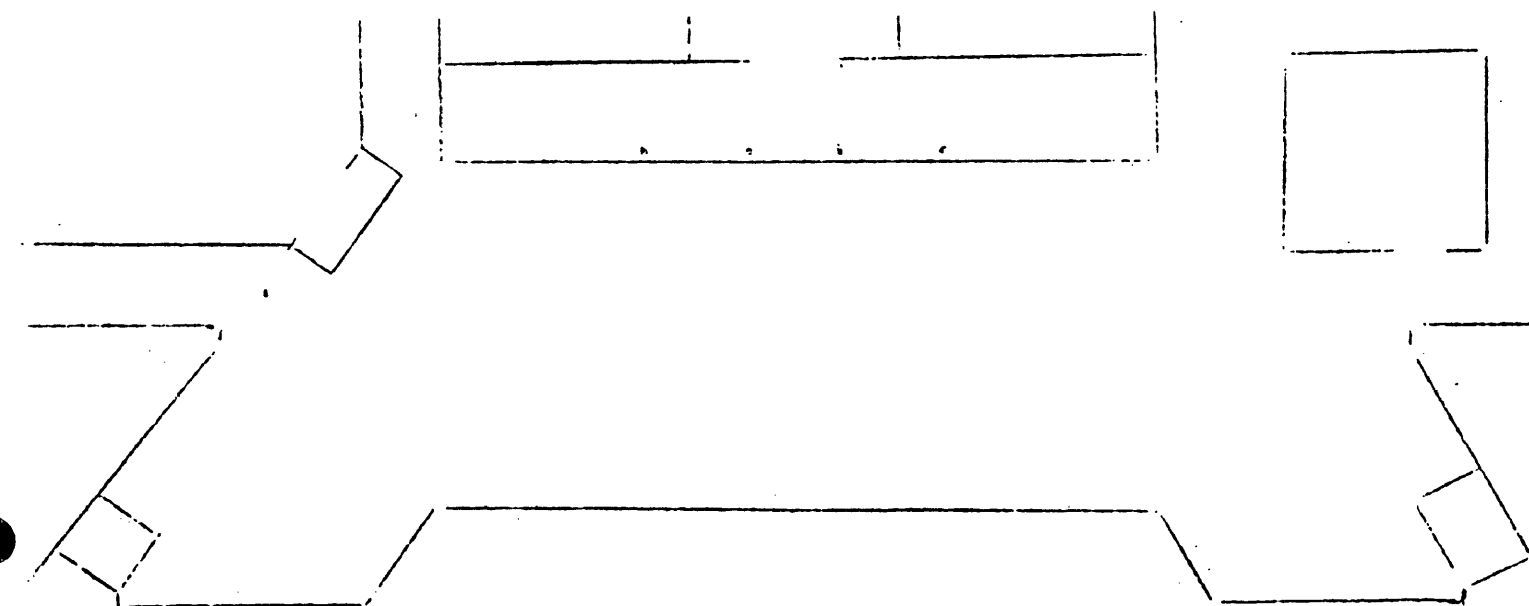
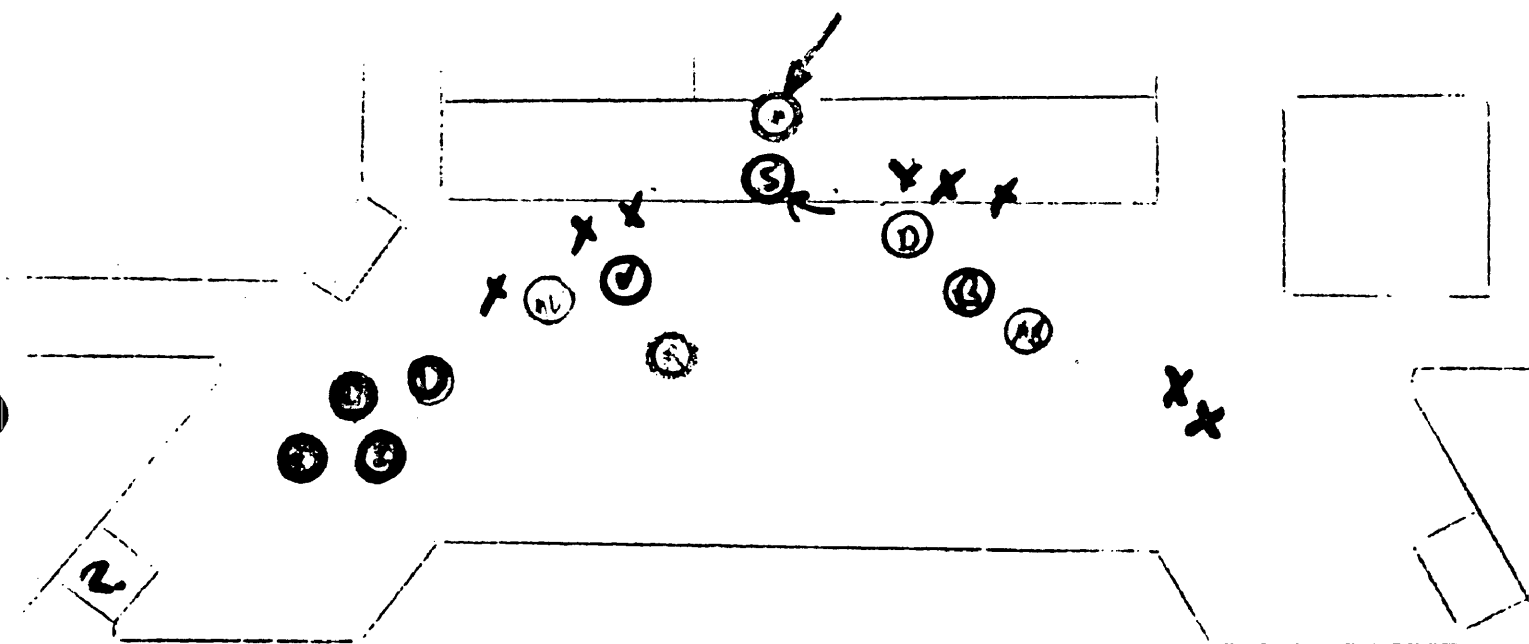
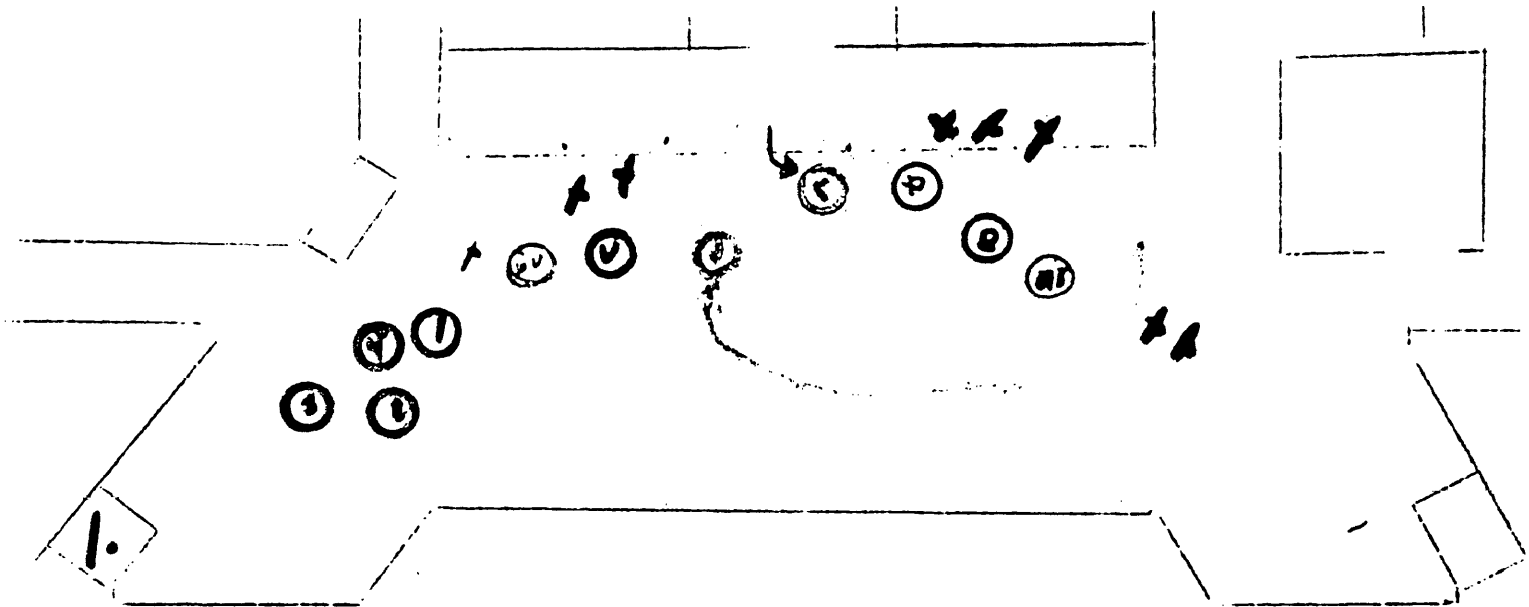
Sneaky circles back
toward Rackham

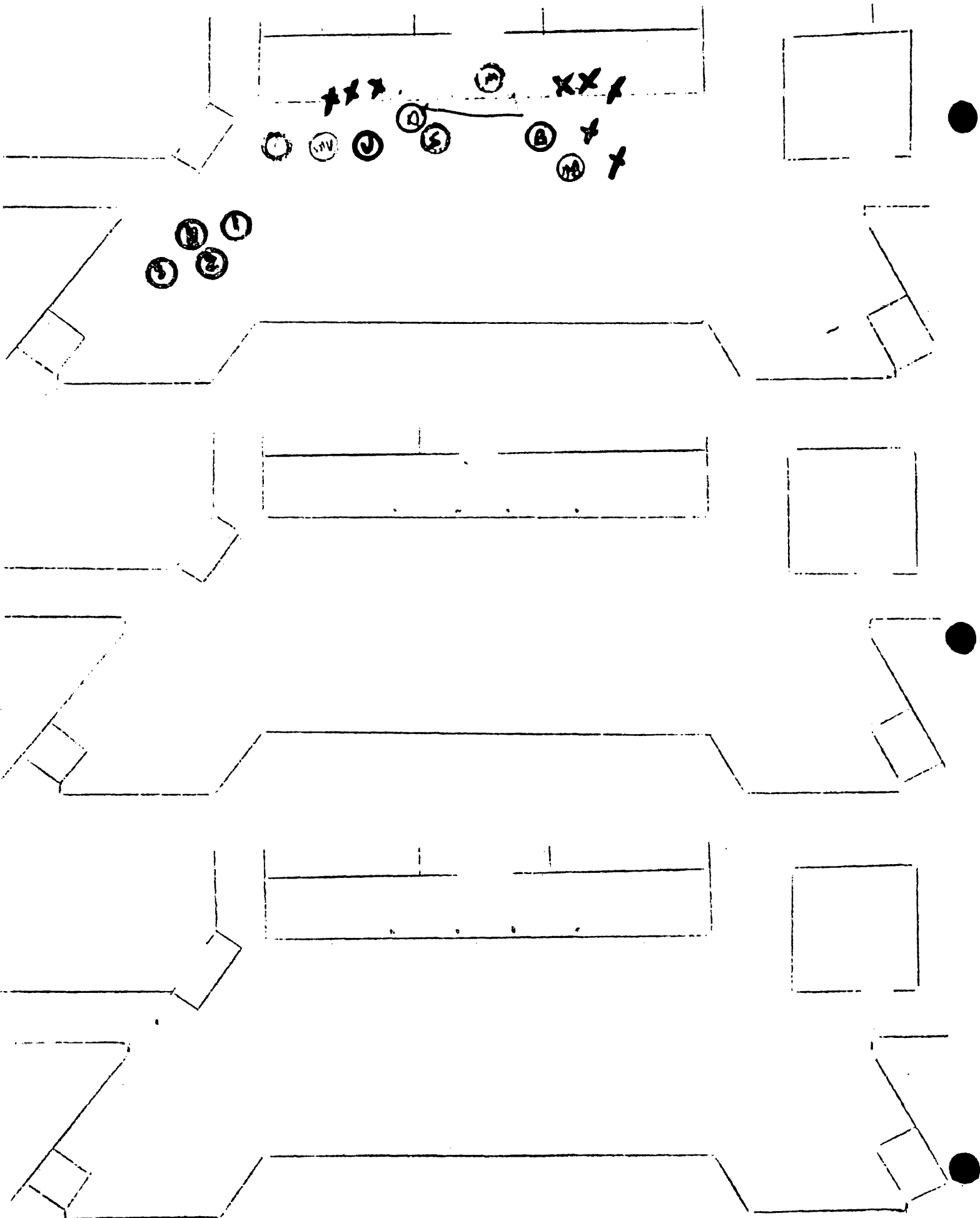
Rack enters from
balcon behind Sneaky

Sneaky
begins to
shake

Will back up
a little

2.





moment as if transfixed, then very slowly sinks forward to his knees, revealing MAROON standing behind him with a tiny pistol in her hand.

Maroon [softly]. I never loved no man but you, Sneaky. But I had to do it.

Sneaky [with a strange smile]. Got me. Plumb—dead—center.

DOC BURCH ~~hurries forward~~ to kneel beside him. *+ R*

Doc Burch [examining him quickly]. You better lay down, Sneaky.

Sneaky. No, no—I'm all right. I'm fine.

Doc Burch supports him in a sitting position.

Doc Burch [quietly]. Sneaky, I'm afraid you're a goner. And this time it's no joke.

Sneaky. I know it, Doc. I can feel it. And I'm happy. *all out*

Doc Burch. Happy?

Sneaky. That's right. Because I just discovered something. Something great. That time before, when I faced Rackham, and he was so scared—I didn't feel nothin'. Nothin'. I just knew he couldn't shoot me, so I didn't have any fear. I was ice cold. Like a machine. Like I was dead. But this time—[Chuckles a little.]—this time I was scared stiff! I could feel the warm blood runnin' through my veins, and my knees was knockin', and my hands was sweatin'. I tell you, Doc, I was *alive*! I ain't sure but what I wasn't more alive right then than I've ever been before in my life!

Doc Burch. You better not try to talk, Sneaky.

Sneaky. No, I want to talk. I want to talk. Because—like I say—I'm so blamed happy, all of a sudden! There's just one thing that bothers me.

Doc Burch. What's that, Sneaky?

Sneaky. I can't figure out, which one was the real me—the coward or the gunfighter? Or maybe neither one. Because it seems like I never was myself, really; I was just whatever other people seemed to think I was. If they thought I was a coward and treated me like one—why, then I was scared and acted like one. But if they acted scared of me, why, all of a sudden, I was full of courage

*the they listen
to nobody if I start
to feel bad - even
a little*

and didn't feel scared of nothing any more. You know what I think, Doc? [*Beckoning him to lean closer.*] Maybe there's a me that ain't even been discovered yet!

Doc Burch. May be, Sneaky. May be.

Sneaky. Doc.

Doc Burch. Yeah?

Sneaky. Remember, before, when we was talkin' about my gravestone?

Doc Burch. I remember, Sneaky.

Sneaky. I've changed my mind about the inscription I want. Now that it's for real, and all, I want you to put this: Sneaky Fitch. He Was Born And He Died. He Never Rightly Knew Who He Was. But He Died Happy.

Doc Burch. That's kind of long for a gravestone, Sneaky.

Sneaky. It is? Yeah, I guess you're right. Well, I tell you what. Just put this: Sneaky Fitch. Question mark. That ought to about sum it up.

Doc Burch. I reckon it should, Sneaky.

Sneaky. Good-by, Doc. It's been—quite a life.

Doc Burch. Good-by, Sneaky.

SNEAKY'S head falls back. DOC BURCH lowers him to the ground. From the left, COWBOYS come in, carrying an empty coffin and two sawhorses. They set up the coffin atop the sawhorses, center, then pick up SNEAKY'S body and place it in the coffin. Everyone watches the procedure in a kind of hypnotized silence. Pause. Then, suddenly, the silence is broken by a shrill whoop of triumph and delight from a COWBOY. Several of the COWBOYS fire their pistols into the air and yell.

Reverend Blackwood. The Lord be praised, we are saved! Mervyn Vale. This is the end of a black chapter in the history of Gopher Gulch.

Mrs. Vale. Hallelujah!

Mrs. Blackwood. Amen.

The SINGER strikes up a lively square dance tune on his guitar, and the crowd bursts as if spontaneously into a gay and lively dance, the dancing figures swirling around the coffin by the flickering torchlight. Suddenly—as if at an unseen signal—they all stop and stand frozen. Every eye turns slowly toward the coffin. Dead silence. DOC BURCH moves

he's in your
he's in your
he's in your
he's in your

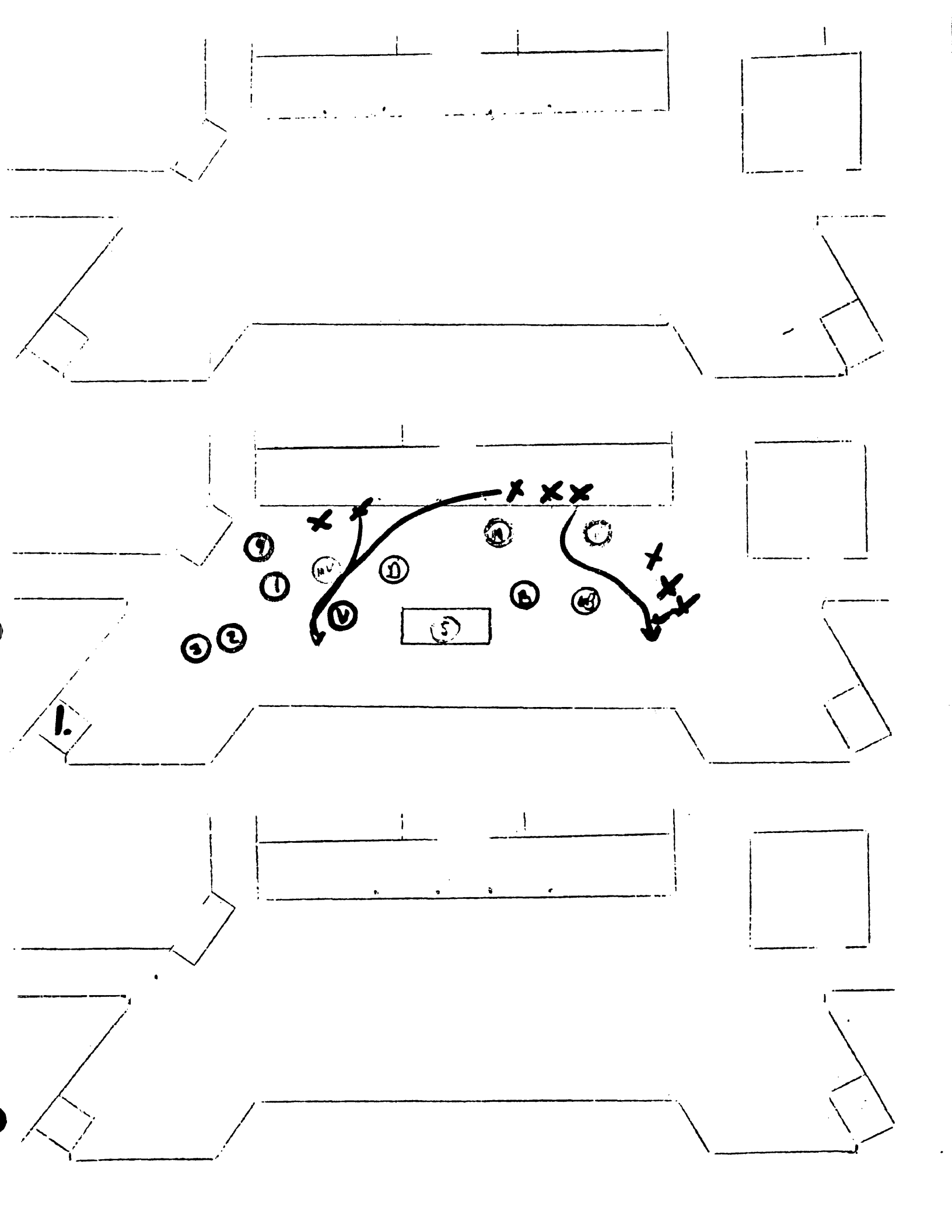
he's in your
he's in your
he's in your
he's in your

he's in your
he's in your
he's in your
he's in your

he's in your
he's in your
he's in your
he's in your

Doc goes over to coffin
takes out stethoscope
lifts lid and listens

Doc checks out
Sneaky's head - doesn't
like it + throws it into coffin
Music starts up
Sandy + Scott dance DR
Kristen + Don dance DL
Coffin lid falls down



forward slowly, peers into the coffin. He takes a stethoscope out of his pocket, puts it in his ears, and listens.

Mervyn Vale [hesitantly]. Doc—?

Doc Burch [after a moment]. Dead. Dead as a doornail. And this time there's no mistake about it.

The music strikes up again—gay, joyous, in celebration. The dance goes on. The torches seem to burn even brighter. The dancers swing happily around and around the silent coffin. The SINGER plays and sings. Everything is life, joy, excitement, gaiety. At the very height of the music and the dancing, slowly,

Curtain.

Guitar & bongo do

"dum da-da-dum dum-dum-da."

louder yelling & dancing

2 couples dance again
& Rock Jarras with Moon

2 cowboys shoot off
Guns - 2 shots

— blackout

REHEARSAL UNITS
THE DEATH AND LIFE OF
SNEAKY FITCH

	Act 1				Act 2				Act 3			
	1	2	3	4	5	6	7	8	9	10	11	12
The Singers	*	*		*	*	x	*	*		*		*
Rackham	*	*		x	*		*	*	x	*		*
Mervyn Vale	*	*		x	x	*	x	x	*			*
Mrs. Vale	*			*			*		*			*
Maroon	*	*		x		*	*		*			*
Sheriff Jack Oglesby	*			*		*						
Doc Burch	*	*	*	x							*	*
Rev. Stanley Blackwood*	*	*		*		*	x		*			*
Mrs. Blackwood	*			*			*		*			*
Sneaky Fitch		*	*	*		*	*	*	*	*	*	*
Joe Carter	*		x	x	x	x	x	x	x			x
Bill Jackson	x	x		x	*		x		x			x
Bob Wilson	x	x		x		x	x	*				x
Townspeople	x-	x		x	x-	x	x	x-	x			x

* = In the scene with lines
x = In the scene, no lines
x-= Not all are in the scene

REHEARSAL SCHEDULE

THE DEATH AND LIFE OF SNEAKY FITCH

Let Mr. Anderson know if you are unable to make it to rehearsal. 426-4023

2	8:30-10:00 read-through	3	4	5	6
7	8	3:30-5:30 Wrk 1,2	11	12	13
14	15	3:30-5:30 Wrk Singers 7:00-10:00 Blk 4,6	18	19	20
21	22	3:30-5:30 Wrk 7,9,12 7:00-10:00 Run 1-4	25	26	27
28	29	3:30-5:30 Run 1-6 7:00-10:00 Run 7-12	1	2	3
4	5	6:30-10:00 Costume dress	8	9	10
11	12	2:00-5:30 Strike All must be here one of these two days	14	15	16
13	14	3:30-5:00 clean up	17	18	19
20	21	3:30-5:00 clean up	24	25	26
27	28	3:30-5:00 clean up	31	32	33
34	35	3:30-5:00 clean up	38	39	40
41	42	3:30-5:00 clean up	45	46	47
54	55	3:30-5:00 clean up	52	53	54
61	62	3:30-5:00 clean up	59	60	61
68	69	3:30-5:00 clean up	66	67	68
75	76	3:30-5:00 clean up	73	74	75
82	83	3:30-5:00 clean up	80	81	82
89	90	3:30-5:00 clean up	87	88	89
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159	160	3:30-5:00 clean up	157	158	159
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551	552	3:30-5:00 clean up	549	550	551
558	559	3:30-5:00 clean up	556	557	558
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621	622	3:30-5:00 clean up	619	620	621
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747	748	3:30-5:00 clean up	745	746	747
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796	797	3:30-5:00 clean up	794	795	796
803	804	3:30-5:00 clean up	801	802	803
810	811	3:30-5:00 clean up	808	809	810
817	818	3:30-5:00 clean up	815	816	817
824	825	3:30-5:00 clean up	822	823	824
831	832	3:30-5:00 clean up	829	830	831
838	839	3:30-5:00 clean up	836	837	838
845	846	3:30-5:00 clean up	843	844	845
852	853	3:30-5:00 clean up	850	851	852
859	860	3:30-5:00 clean up	857	858	859
866	867	3:30-5:00 clean up	864	865	866
873	874	3:30-5:00 clean up	871	872	873
880	881	3:30-5:00 clean up	878	879	880
887	888	3:30-5:00 clean up	885	886	887
894	895	3:30-5:00 clean up	892	893	894
901	902	3:30-5:00 clean up	899	900	901
908	909	3:30-5:00 clean up	906	907	908
915	916	3:30-5:00 clean up	913	914	915
922	923	3:30-5:00 clean up	920	921	922
929	930	3:30-5:00 clean up	927	928	929
936	937	3:30-5:00 clean up	934	935	936
943	944	3:30-5:00 clean up	941	942	943
950	951	3:30-5:00 clean up	948	949	950
957	958	3:30-5:00 clean up	955	956	957
964	965	3:30-5:00 clean up	962	963	964
971	972	3:30-5:00 clean up	969	970	971
978	979	3:30-5:00 clean up	976	977	978
985	986	3:30-5:00 clean up	983	984	985
992	993	3:30-5:00 clean up	990	991	992
1000	1001	3:30-5:00 clean up	1000	1001	1002

Blk = block
Wrk = work
Run = run through
Polish = no stops
Review = review blocking
Tech run = add technical parts